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NEW YORK, SATURDAY, APRIL 27, 1946

Operatic Oscar Would Go to Licia Albanese

Soprano's Work Rated Tops by Critic

By LOUIS BIANCOLLI.

Assuming an operatic Oscar existed, I would nominate Licia Albanese for this season's award. Looking over the season's returns, I would feel safe in citing the Metropolitan soprano for outstanding performance.

The choice isn't easy, for the competition during the season 1945-46 was strong. And this competition came from newcomers and veterans both. Yet, all things considered, I find the Metropolitan soprano most eligible for the top honor.

This despite dozens of excellent single performances by others. But I am not thinking of any one rendering of Miss Albanese's. Others in the company could no doubt match any one of her performances with one of their own.

On a Seasonal Basis.

Moreover, one or two of Miss Albanese's colleagues came in for more spectacular notice. Debuts like Dorothy Kirsten's doubtless would claim first billing—in the debut class. My choice stems more from an over-all seasonal showing.

On that broader basis Miss Albanese, to my thinking, most consistently adhered to top standards. Of course, her Cio-Cio-San in the return of Puccini's "Madama Butterfly" influenced my selection to some extent.

But Puccini's girl of the golden east was merely one instance of Miss Albanese's versatile powers. True, a salient instance, but not decisive enough to warrant an award solely on the basis of one role.

Blending Voice and Style.

The Cio-Cio-San was merely further confirmation of Miss Albanese's high standing in the art of blending voice and style to best effect. But there are bigger roles in the repertory—among them Wagnerian ones—and they brought out bigger gifts from others.

Besides her Cio-Cio-San one also must mention Miss Albanese's Violetta and Mimi by way of explaining her right to first honors of the season. Pictured together, these made an almost unbeatable gallery for sure public response.

It would be hard to choose the soprano's best among those three roles. In fact, I feel safe in assuming that Miss Albanese's best went into all three roles. They were three facets of one of the finest operatic gifts going.

Naturally, Puccini's "Madama Butterfly" focused special news interest on the lady who helped bring Cio-Cio-San out of retirement. Miss Albanese was making us all become unpractical and regret that the management had seen fit to intern the geisha girl for the duration.

Most Talked of Singer.

Then, Licia Albanese steadily became the most talked of singer of the season. Not that public judgment necessarily sways the giving of awards. But opera fans are notoriously hard-boiled. They may be fooled, but not for long. Licia Albanese is long-range material.

One heard of people buying tickets "for the next time Albanese sings." The attraction was becoming Albanese as much as Violetta, Albanese instead of Mimi. This is the toughest grade of all to make—rivaling an opera and composer in drawing power.

And this girl came up almost unnoticed, despite the big roles assigned her and the La Scala background. She began stealing the show in "Carmen" with the small role of Micaela, and soon attention started to come her way.

Warm, Rich, Smooth Voice.

You began remembering the warm, rich, smooth voice; the style and technic to match; the acting in the great Italian tradition of opera. Slowly this array of gifts became news, and this season Licia Albanese finally was elevated to main attraction.

Opera scoffers ridicule any serious reference to acting at the Metropolitan. Screen parodies haven't helped remedy matters much. But anyone in the game long enough knows that opera acting is an art in itself, doubly rigorous because of the split-second timing.

Miss Albanese's portrayals showed as much power on the dramatic side as on the vocal. Cio-Cio-San and Violetta, as drama, were fully the equal of Cio-Cio-San and Violetta as music. They looked as gripping as they sounded. This was Miss Albanese's secret of success.

Without meaning to minimize anybody's else's contribution, I feel Licia Albanese's work this season raised the general level a few notches. No doubt the fine artistic striving of the others acted as stimulus. For this girl was a symbol of the Metropolitan's best. As such she has my vote.

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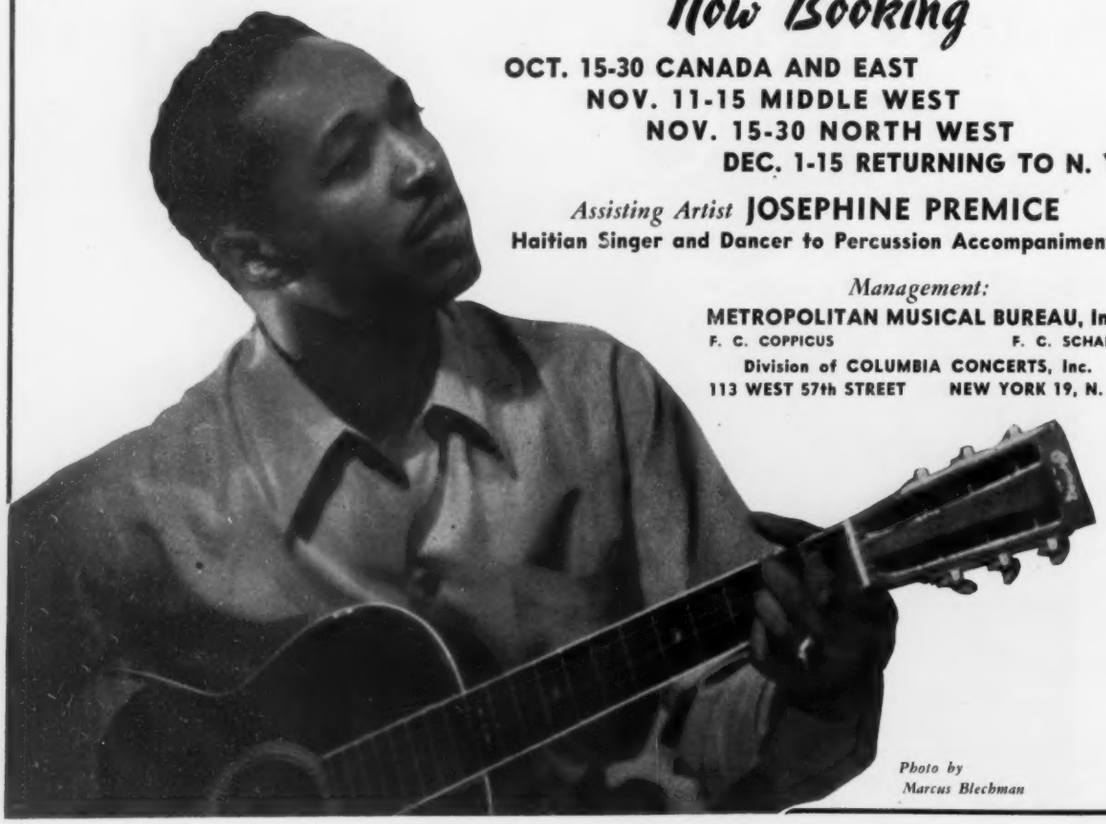

Photo by Marcus Blechman

DETROIT FREE PRESS
April 9, 1946

MUSIC

Josh White Demonstrates Ballad Art

BY J. DORSEY CALLAGHAN
Free Press Music Critic

The art of "singin' easy," as described by Langston Hughes, was revealed Saturday night at the Art Institute by the superb Josh White.

Interpretation and singing of ballads has grown into an art within recent years through the efforts of such men as White, Carl Sandburg and Burl Ives. It is an art that has much in common with lieder singing when it is handled with poetic sense.

* * *

WHITE, with his guitar as accompaniment, is an artist to his finger tips. There is no great range to his voice, nor is one needed, for the ballad was written for simple men, singing alone.

It is the very simplicity of the ballad that makes the proper presentation of it without cheapness, a major contribution to the art of song.

White's program made his audience realize, as seldom before, the wealth of American folk song, and the manner in which centuries-old ballads of the motherlands have changed subtly to fit the American spirit.

* * *

NOTABLE among the songs, full of Shakespeare's "ancientry," was the Riddle Song, tender and naive.

It is so easy to burlesque the humor of some of these songs that a whole generation of mountain singers has arisen to spoil them.

This is an error that White never makes. The humorous songs are lusty and sometimes very earthy as he sings them, but they are never in poor taste.

One must hear him sing the story of the "Evil-Hearted Man," who was mean as sin on awakening, to realize his full stature as an artist.

* * *

HIS PRESENTATION of "Strange Fruit," with its ghastly implications, makes chills run down the spine.

Assisting White in his program was Josephine Primice, a slim, dark girl, who presented the songs and dances of Haiti to percussion accompaniment.

If White may be said to "sing easy," then Miss Primice may be described as "an easy dancer."

Uncouth as most of the primitive dances were, they were always graceful and filled with vitality. She gives the impression of one dancing without choreography in free improvisation.

To end the program Miss Primice joined White in singing the gorgeous congregational song, "Dip Your Fingers in the Water."

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Washington Times-Herald,
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PIANIST

"Eugene Istomin, gifted virtuoso of the younger keyboard set, confirmed earlier impressions of technic and style in Carnegie Hall last night. Still in his early twenties, Istomin packs a veteran's power in his two hands. Technic seemed to hurtle from the keyboard effortlessly. More to the point was the mature sense of style. Besides stringing the notes out on the given line, Istomin made them fairly glitter in the sun."
—New York World-Telegram, Feb. 28, 1946

"Eugene Istomin, 21 year old pianist of this city, gave a recital last night in Carnegie Hall before a large and enthusiastic gathering. . . . Mr. Istomin's playing throughout these offerings was remarkable for its technical security and brilliance. His extraordinarily strong fingers were equal to every difficulty encountered and all his work boasted clarity and precision. . . . An outstanding characteristic was a cyclonic energy, backed by unusual powers of endurance, that lent his performances exhilarating sweep and gusto."—Noel Straus, New York Times, Feb. 28, 1946

"Istomin's Mozart was extremely clear, graceful and unaffected, with a fine continuity of outline. He met the challenge of the slow movement with a mellow tonal quality and a rare kind of sensibility. Given any kind of reasonable development, this young man should become one of our best pianists; what he does with his exceptional talents is wholly for him to determine."—New York Sun, Feb. 28, 1946

"Eugene Istomin's performance in the Mozart work was one that reflected nobility and eloquence, his finger work always flawlessly articulate. With finely balanced accompaniment from the other musicians, all of the charm inherent in the work was evoked."—Charleston Gazette, October 16, 1945

"The guest pianist, Eugene Istomin, received four curtain calls with his splendid rendition of 'Andante Spianato et Grande Polonaise Brillante' by Chopin. Istomin, who captured the audience as he struck the first chords of the number, trained under Rudolf Serkin and Miecio Horszowski . . . ."
—Post-Herald, Backley, W. Va., October 17, 1945

"Mr. Istomin interpreted the beautiful Chopin music with an infinitude of subtle inflection and accents, and brought the selection to an unforgettable climax. The audience was quick to recognize his brilliance and gave him an ovation."—Morning News, Florence, S. C., October 23, 1945

"The audience unsuccessfully insisted on an encore from Eugene Istomin following his playing of the so ingratiating Chopin Polonaise Brillante. But whether he was allowed to give an encore or not, the audience wanted more and this young player, apparently of such great promise, fully deserved his resounding applause. His rendition of the opening Andanto Spianato was so exquisitely done that even his fellow players sat seemingly breathless during the solo part. His intensity of feeling seems that of the true artist and probably his future contains a mastery of the greatest piano works."—New Orleans Times-Picayune, October 29, 1945

"After the intermission came the big number of the evening, Concerto for Piano and Orchestra by Mozart, with youthful Eugene Istomin as soloist. This 20-year-old native of New York gave a dazzling performance and displayed an artistry that could be achieved only by a genius in the few years he has been at the keyboard."
—Journal, Shreveport, La., October 30, 1945

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One World in Music

This is the first International Issue to appear after the war—certainly, an occasion on which to rejoice. The doors of the world are open again and few obstacles are hindering the free exchange of musicians. It may even be said that this interchange will be much easier now than it was before the world-wide struggle, owing to the improved communication system by air. This will enable the artist to travel the farthest distances in a minimum of time and, though increasing his field of activity, he will have more opportunity for concertizing than ever before. A concert trip around the world, before a fantastic enterprise, will dwindle into something entirely feasible. The globe in its entirety has become the hunting ground for the artist, and the audiences will comprise the people of the world.

This new and exciting condition calls for very careful exploring of the existing territories, and even more so of these to be opened for the first time. It will be one of the most important tasks of the managements to coordinate the activities in the various countries, without interfering too much with the justified desire of each to have its needs adjusted to special requirements. Any superimposed organizational effort will be doomed to death—for there is nothing more sensitive than taste and the native pride of each country in its own achievements. A success here is not necessarily a success somewhere else, and it will be very interesting to compare the reports from the various countries to find out what attractions appeal in each of them.

On the other hand, there is nothing more uniting than music. The better it is, the more one can be sure that the reception given to it all over the globe will be unanimously favorable. This is why we see today great new opportunities for the first-rate young American musician who is going out to conquer the world.

Music in this country has for a long time been dependent upon alien sources. It has now definitely come of age, and if we read correctly the signs of the times, it will be this country which will give important and fertile inspiration to the rest of the world.

This international issue, which gives highlights from many countries, is but a symbol of our hope—"One World" also for music and musicians.

• • •

New Opportunities for Managers and Artists

The first picture of an international airliner over the canyons of New York—in this case a Swedish company's ship—dramatized for everybody the fact that the future is here in a big way. To be sure, Zeppelins crossed the Atlantic in the ill-fated era between the two World Wars, but there was something tentative and ill-omened in the great gas-bags shadowing our streets. They seemed too much like a silent bid for conquest. Technically, too, many strides in aviation had to be made. The war speeded this.

• • •

A sobered world must now learn cooperation instead of internecine strife, and trade agreements instead of tariff wars. In this age, the best qualities of acumen will be required on the part of international executives who plan our musical tours for all the world. The impresario, who formerly considered himself "international" if his projects spanned the Atlantic, and ventured occasionally into South Africa or Australia, now must grow acquainted with new sections on the map. He will also find that fostering excellent relations with his clients of many lands is more profitable than one or two tours that leave the cupboard clean.

Artists have shown a laudably unselfish attitude in their plans for first European visits after the war. Knowing well that, with the exception of some few countries that escaped ruin—principally the neutrals, such as Sweden and Switzerland—the money returns are not today equal to those they enjoyed before 1939, they are making the first journey more as a morale "lifter" than as a source of profit. It is, of course, a way of re-establishing their public there, or of winning new ones.

• • •

It can not be too often stressed that the make-up of the musical audience abroad has changed greatly. It is wiser and little inclined to accept the patently artificial. Many new music-lovers require a longer schooling before they will appreciate the tonal *caviar* which more sophisticated persons like. It is no accident that the standard repertoire—especially Beethoven, Mozart, Chopin and Tchaikovsky—in such cities as London is repeated almost *ad nauseam*.

Under wartime stresses, music came out of its ivory tower and, at times, down from its loftiest pinnacles. Renowned orchestras in Britain went touring to the provincial cities and played to the folk in cinemas. The Allies carried a large-scale production of music into the invaded or liberated countries. The various OWI and Special Services groups fostered the creation of works in a fashion that stressed the message rather than the musical ripeness of their products. The Old World beheld art created in quantity and wafted around the world by short-wave, or rapped out by smartly-uniformed GI bands, or orchestras and choruses. It would not be remarkable if the civilized audiences by the Danube and the Spree were a little dazed by all this, a little skeptical and perhaps hostile. The artists from America, unless they had a world-name before the war, must expect to be received at times with a certain weariness and even irony.

Yet it is a remarkable spectacle to see the cities which only a year ago were under siege, their citizens taking refuge in cellars, rallying to the concerts and opera again before the rubble has been wholly dug from their streets. Truly, there is some spark in humanity which rises superior to even the ghastliest ruin in a physical sense. And it is to the resurgence of this spirit that the message of our artists should be addressed.

GOOD WILL FROM THE ANTIPODES.
Acting Mayor Vincent R. Impelliterri, of New York City, left, accepting an Australian flag from Maurice Abravanel, while C. V. Kellway, Australian Consul General, looks on. The flag was brought back to the United States by Mr. Abravanel from his recent conducting tour of the Antipodes. It was sent by the Rt. Hon. R. J. Hartley, Lord Mayor of Sydney, as a symbol of friendship and appreciation of the kindnesses shown to Australian service men by the citizens of New York.

THE MUSICAL PARADE: By the Staff

The latest nation-wide convulsion—the soft-coal strike—as this issue goes to press, threatens to close down many forms of music and kindred art ventures. This is because lighting and heating have had to be drastically curtailed. Passenger service on the railroads is to be cut 25%—and all tours are threatened.

The Metropolitan Opera, which reached Chicago on May 6, in the course of an ambitious Spring itinerary, had to open its week's series at the Civic Opera House under ludicrous circumstances. For a time the engagement had been threatened. But Tannhaeuser ushered in the season with the aid of stage lighting supplied from two dynamos aboard the government cargo ship Mainsheet Eye. The company had chartered the boat for the engagement, and it was moored in the Chicago River, beside the Civic Opera House, while eleven leads of one-inch cable, more than 3,000 feet long, carried the current. The auditorium, however, was illumined only with six 1,000-watt "night lights" and exit lights. Even kerosene lanterns appeared in the lobby and box-office!

This will no doubt remain a choice exhibit of Americana for a future era, but meanwhile there is serious doubt about the feasibility of continuing the musical tours and conventions which seemed to presage the beginning of a new free era in American music life. Perhaps by the time this appears the Government will have acted to solve the impasse.

• • •

The New York Philharmonic on May 3 turned over to Leonard Bernstein eighty sets of strings to deliver to the Czech Philharmonic when he guest-conducts it soon in the Prague Music Festival. Nice present and worth its weight of gold to the Czech players these days.

• • •

Seems as if the opera strike in Paris is off. Both the Grand Opera and the Comique resumed performances on May 4, after a layoff since April 16. With characteristic Gallic vivacity, some 400 choristers and stage hands met and debated their demands and then voted to return to work pending further negotiations. Ah, April in Paree! . . .

• • •

Tonal Tattling: Chiang Kai-Shek is reported in a Chungking newspaper to be composing a new national anthem for his embattled country. . . . Congratulations to Leon Barzin, that hard-working maestro, on his recent winning of the Alice M. Ditson Award. . . . And to Leo Sowerby, one of our more substantial music creators, for receiving this year's Pulitzer Prize in Music . . . and to those aggressive figures in composition, Marc Blitzstein, Norman dello Joio, Otto Luening, Peter Mennin, Robert Palmer and Robert Ward on getting awards of $1,000 each from the American Academy of Arts and Letters and the National Institute of Arts and Letters. . . . Won't someone *puh-lease* found a prize for hard-working journalists of music?

• • •

The plight of fellow artists in devastated Vienna is called to our attention by the following letter, issued by the members of the Symphony Orchestra of that city, for whom a campaign has been organized to secure the necessities of life:

The Vienna Symphony Orchestra, which has existed for almost half a century, has always been a pillar of the music life of Vienna. It also spread its fame with concert tours to foreign countries. Conductors of international fame have worked with this orchestra and testified to their satisfaction about this collaboration. The ensemble, dissolved during the war years, was refounded in May, 1945, and now has 125 members.

It is endeavoring to reestablish its old reputation and to regain its artistic level, in spite of many difficulties. These handicaps are so serious that they can be surmounted only by greatest devotion, artistic idealism and sacrifice on the part of its members, who do not spare any effort to reach their goal. The greatest hardship is imposed by the lack of food, especially since quite a few have lost their possessions through bombs and other war damages. They also lack garments, shoes, shirts, underwear, socks, and the like.

Since it has come to our knowledge that individuals and corporations who have contact with the U. S. A. are asking for help from these sources, I dare to write you to ask for help from musical circles and musicians, who could send their donations through the existing official agencies concerned with forwarding such relief parcels. The orchestra will be most grateful for every gift, small as it may be.

Besides playing in the traditional subscription concerts and in radio, the orchestra also is employed for concerts for the occupation forces. The head of the music section of the American forces, Dr. Frederick Fall, who excellently conducted many concerts for American soldiers, is kind enough to endorse our appeal with his enclosed personal letter.

Parcels which you would like to send the orchestra could be directed to our address (Wien III. Lothringerstrasse 20, Konzerthaus). During the last few days also an American firm has advertised the dispatch of parcels in Viennese newspapers. The address is: Alltransport, Incorporated International Freight Forwarders, 6 State Street, New York 4, N. Y., with branches in Buenos Aires, Montevideo, Rio de Janeiro, Lima, Santiago, and Guayaquil.

We are appealing in the spirit of the great masters of music to the close bonds which unite all musicians and music lovers. We ask you to consider that only dire need and pressing hardship are forcing us to resort to this extraordinary step. We trust that you will do your utmost to help us, and thank you in advance for your aid.

Very sincerely,
WIENER SYMPHONIKER.
(Signed) Felix Appold, Manager.

• • •

Something very snazzy in the art of locomotion has been created in Germany for Jerome J. Pastene, Jr., a civilian musical expert connected with the 6871st District Information Services Control Command. He writes: "I'm very proud at the moment of my jeep, which has had a magnificent Fisher-body effect built on it by a local carriage-maker, and which has been equipped with a hot-water heater (now that Spring is here!) Newly painted, it has across the front the legend:

'ORPHEUS
Der Städtische Musikdirektor!'"

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By the judicious spacing of a few tables and a formidable assortment of food and drinks, The School of Dance Arts was completely transformed into what easily could have been Celebrity Night at one of the better night clubs, on April 28. With Thalia Mara, Arthur Mahoney and Norman Peck as the hosts, notables of stage, concert and screen wandered in and out all evening. Ray Bolger, without his soft shoes, relaxed from his routines in Three to Make Ready. Gene Kelly, just out of the Navy, stated that he had already started work on his dancing. Nora Kaye, Juana, Earl Wild, Karnilova, and Vargas and Rey (two dancing partners of the late Argentina) were a few of the hundreds present.

After a while, some cheerful, high-powered talent began to indulge in impromptu entertainment, to the delight of the spectators. There were songs by Tom Scott and Josephine Premice, while, among others, La Meri, Rosario and Antonio, Thalia Mara and Arthur Mahoney cut some choreographic capers.

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M.T.'s ears suffered a shock the other evening when a WNYC announcer, during one of the Nights at the Ballet series, vaunted the attractions of Comedia Balletica, with choreography by Todd Bollender, set to the music of Pulcinella by Igor Stravinsky, *transcribed by Pergolesi.*"

We welcome back to these columns, after an extended absence, that able contributor, "Freddy" Schang of Columbia Concerts. Pegasus lost an excellent jockey when he dismounted in order to leap upon the tandem bicycle of Euterpe.

BACK-SPIN BALLAD

Said Gladys Swarthout to Gracie Moore:
"Income taxes are keeping us poor."
"Commissions also are eating my heart out,"
Said Gracie Moore to Gladys Swarthout.

Said Jussi Bjoerling to Janny Peerce:
"The way they are working us is something fierce."
"Our voices are gold, or anyway sterling,"
Said Janny Peerce to Jussi Bjoerling.

Said Dorothy Kirsten to La Pons (Lily):
"May I state that I find your performances thrilly?"
"You are near to the top of the very first ten,"
Said La Pons (Lily) to Dorothy Kirsten.

Said Leonard Warren to Lawrence Tibbett:
"Alien singers they should all prohibit."
"We might change our names to something foreign,"
Said Lawrence Tibbett to Leonard Warren.

Said Johnson (Eddie) to Patsy Munsel:
"You've sold them your talent; now don't unsell."
"Just bill no new roles until I am ready,"
Said Patsy Munsel to Johnson (Eddie).

Said Benjamin Gigli to Ezio Pinza:
"Broadway I like better than Tokio's Ginza."
"This statement from you is curious, really,"
Said Ezio Pinza to Benjamin Gigli.

Said Mimi Benzell to F. Quartararo:
"We're here today and we're gone tomorrow."
"The ones who remain are they who sing well,"
Said F. Quartararo to Mimi Benzell.

Said Albanese to Milanov:
"There's plenty of verve to your vocal stuff."
"The top of your scale is really a daisy,"
Said Milanov to Albanese.

F. C. SCHANG.

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There was a decided rhythmic tinge to the atmosphere of the grill room of the Lotos Club on April 25, when representative maestros coincidentally gathered there for lunch, along with those prominent in radio and with the record companies. The diners included Harl McDonald, manager of the Philadelphia Orchestra; Artur Rodzinski, conductor of the New York Philharmonic; Alfred Wallenstein, Los Angeles Symphony Orchestra; Reginald Stewart, Baltimore Symphony Orchestra; Fabien Sevitsky, Indianapolis Symphony; Meyer Davis, dance orchestra maestro; Leon Barzin, National Orchestral Association; Charles O'Connell, Musical Director and Producer of Columbia Master Works; Leopold Stokowski; Manager Arthur Judson, who is Vice-President of the Lotos Club; Samuel Chotzinoff, Musical Advisor of the NBC Symphony; Ronald Wise, Decca Records; Frank Walker, MGM Recordings; Hugh K. Boice, Vice-President of WQXR; Macklin Marrow, Supervisor of MGM Recordings; Maurice Van Praag, Personnel Director of the N. Y. Philharmonic Symphony, and Boris Morros of MGM. Now, what do you suppose they could all have been talking about?

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Although few music lovers know it, the American premiere of that perennial waltz favorite, On the Beautiful Blue Danube, took place in New York when Johann Strauss paid a visit to the United States in 1872. The occasion was a reception and dinner given the composer by New York's Lotos Club, then located on Irving Place.

As he sat down at the piano to play the new work, Strauss remarked to his audience, "This is just a little piece I finished coming over on the boat!"

MUSICAL COURIER CONTEST FOR PIANO WORK IS WON BY FAUSTINO DEL HOYO

WINNER AND RUNNER-UP.
Left, Faustino Del Hoyo, of Buenos Aires, who took the prize with his Prelude and Double Fugue; right, Assuero Jose Garritano, of Rio de Janeiro, awarded honorable mention for his score, Pampa.

The prize in the Musical Courier contest for the best short piano work by a composer of one of the Latin American republics has been awarded to Faustino del Hoyo, of Buenos Aires, for his Prelude and Double Fugue.

The prize consists of $100 donated by Dr. Roberto Marinho, publisher of O Globo of Rio de Janeiro, and publication by the Edward B. Marks Music Corp. of New York. The work also will be performed on the radio in Rio de Janeiro and in New York, details to be announced later.

Honorable mention, among the large number of other scores submitted, was awarded to Assuero Jose Garritano, of Rio de Janeiro, Brazil, for his work, Pampa.

The jury which made the award was composed of the late Leonard Liebling, Editor-in-Chief of Musical Courier. Dr. Howard Hanson, noted composer, and Director of the Eastman School of Music, Rochester, New York; Ernest La Prade, Program Consultant of the National Broadcasting Company; and Dr. Felix Guenther, Editorial Director of the Edward B. Marks Music Corp.

Winner Is Member of Colon Orchestra

Mr. Del Hoyo is the first contrabass player in the Orchestra of the Teatro Colon in Buenos Aires. He was born on March 18, 1909, in that city, began his musical studies under the direction of his father, and at the age of ten began study of the contrabass with Salvini and later with Colabella. He also studied piano with E. Muraro and Luis La Via and composition with Marcolli. He won his post as first contrabass of the Colon Theatre in a public competition in 1928. He also is a founder of the Orquesta de Camera Argentina.

As a composer Mr. Del Hoyo has to his credit many instrumental works and songs. He has composed a Suite Argentina for mixed chorus and four soloists after verses by Martin Rierro; a Sonatina In Three Tempi for piano; a Concerto Grosso for solo violin, flute, cello and piano, with string orchestra accompaniment, and many smaller pieces.

The work which won the prize, Prelude and Double Fugue for piano, was first performed at the Teatro Municipal in Buenos Aires on July 17, 1944, with Luis La Via, to whom the score is dedicated, as the pianist.

Honorable Mention to Professor at Rio Institute

The composer awarded Honorable Mention, Assuero José Garritano, was born in Sao Paulo, Brazil, in 1889. He began his music studies in the town of Itapetininga with Joao Zeferino and Gaetano Biffone, but later continued his studies in Sao Paulo with Joao Gomes de Araujo. He later took up residence in Rio de Janeiro matriculating in 1918 at the Institute of Music there, now the Escola Nacional de Música, where he was the pupil of Alfredo Richard, Agnelo França, and Francisco Braga. In 1924 he went to reside in Porto Alegre, Rio Grande do Sul, where he remained until 1937, being active at the Conservatorio there as teacher of harmony, counterpoint, fugue and musical history. In 1937, having taken part in a competition for the Chair of Musical Analysis in the Escola Nacional de Música in Rio de Janeiro, he won first place and was named to that post.

As composer, he has produced works in many categories, including the symphonic and choral. His principal works are: Sinfonia en fá sustenido menor; Crepusculares (Poema Sinfônico); Episodio Sinfônico; Quatro Poemos do Sul (Suite para Orquesta); Pequenas Peças para Orquesta e Cuatros Conjuntos); Quinteto em Do Sustenido Menor (com piano); Grande Missa Solene; Poema das Horas (Cantata Lírica); Salmo XCVI (Cantata Religiosa); Cantico del Sole de Sao Francisco de Assis (Cantata para Vozes Femininas); Peças para Canto com Piano; Pequenas Peças Instrumentais.

His work, Pampa, is an atmospheric genre piece of descriptive nature.

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Elman to Tour Abroad

Bernard R. LaBerge announces that the violinist Mischa Elman will sail shortly for a six weeks' tour of Britain, opening in London with a concert at Covent Garden on May 26. He will also make a flying visit to Holland, where on May 24 he will give a concert for the Netherlands Government under the patronage of the Queen.

AIR AGE BRINGS NEW-FOUND MUSIC SUPREMACY TO U. S. AS WORLD TOURS REOPEN

Drastic changes have been brought about by the war in the international concert setup. America has assumed a place as the dominant musical center from which and to which tours are directed.

Before the war, procedures and liaison work between American and European concert managers were standardized. Those in Europe were primarily concerned with discovering and developing talent to display for their American colleagues. On their annual trips abroad, the American managers inspected the parade of aspirants, selecting those that they felt had the greatest chances for success in this country.

Shortly prior to the European explosion there was an influx of foreign musicians who came here on their own, primarily to escape the impending holocaust. Naturally, competition became very keen, and only a small fraction were able to make real headway. There was a saturation point: America had more musicians than it could handle, and tours to Central and South America were the only outlet.

Re. Tours Abroad

Now it appears that things will revert to the pre-war standard—with a few exceptions and reservations. Foreign countries are beginning to open up, and artists are welcome there in most cases. In Europe, today, there is a great demand and interest in the young American artists. Italy and Austria already are seeking young singers to replenish their opera houses. Perhaps soon the old traditions will be re-established—the tradition of young American singers gaining experience in the Continental opera companies, with eager faces toward the Metropolitan. If so, some of the drain will be taken off this country's resources, which, especially in opera, are limited.

As a matter of fact, Continental audiences are just as happy to receive the new talent from our shores as the talent is to go. For many years Europeans have had to satisfy themselves with relatively few artists, and are tired of seeing the same old faces. It is safe to say that, in the immediate future at any rate, mistakes in musicianship on the part of the youngsters will be tolerantly pardoned. Fresh blood is the prime requisite now.

Changes in Living Conditions

One big change lies in the reversed living conditions. Before the war, most of the major artists used to live on the Continent and come here for tours. Today the opposite is true. Many have, or intend to, become United States citizens; others are making this country their permanent residence. And, for the time being, not too many of the established artists are anxious to return abroad. Little money can be earned in Europe, and living conditions are far too unsettled.

Perhaps the answer to that reluctance will be the airplane. Previously, an artist planning a European tour had to consider carefully the time spent in travelling. With the development of air travel, that time is negligible. A musician can be in London tomorrow, in Moscow the day after and engaged in an American tour the following week.

There are some artists who do not like this accelerated process; it is too fast, they say; there is almost no time for breathing; never a let-up. An industrious manager can virtually arrange matters so that his artist plays every night in the year, all over the globe, flying from one city to another.

Foreign Managers Active Again

It appears that all of the important European managers are back in business, though some of the smaller fry have been accused of collaboration and are out of the picture. Among those active again are the firms of Holt and Ibbs & Tillett in London; Beek in The Hague; the firms of Cuvellier and Hohenberg in Brussels; Zid in Prague; Valamete & Kiesgen, and Horwitz in Paris; Hansen in Denmark; Enwall in Stockholm; Mme. Camus in Rome; the houses of Schulthess and Kantorowitz in Zurich. Little information has come from Vienna. From the grandiose plans being whispered in musical circles, it will not be long before managers here and overseas will be operating closely together.

Toscanini Reopens Scala

(Special Cable to Musical Courier)

MILAN.—A brilliant reopening for La Scala Opera House, rebuilt and redecorated, occurred on May 11 when Toscanini conducted the orchestra, chorus and selected soloists in a superb program of Italian works including the Verdi Te Deum and excerpts from operas. The maestro had overpowering ovations, and much emotion was shown at this occasion which marked Italy's rebirth.

D. R.

OFF TO REPRESENT U. S. AT PRAGUE FESTIVAL.

Above, Leonard Bernstein, who will conduct American music with the Prague Philharmonic in its 50th anniversery series; below, Carroll Glenn, violinist, and her husband, Eugene List, pianist, who will appear at the festival. (TWA Airline Photo.)

(Story on page 33)

BUENOS AIRES

Colon Announces Plans for Opera

By JORGE M. WHITE

Buenos Aires

The Buenos Aires 1946 musical season will be one of transition after the war years. In 1942, when reviewing the effects of the outbreak of the war, we stated that due to several reasons the prevailing conditions had strengthened the musical ties of North and South America. In our opinion these ties will survive and be increased in the new peace era, even if the Teatro Colón always maintains its former characteristics, which resemble those of the European opera houses.

It is pleasant to state that long before the present Pan American musical apogee, the Musical Courier gave due attention to the Buenos Aires artistic events and that the present conditions are not a surprise for its well-informed readers.

Interchange of Artists Desired

The post-war period brings many possibilities. When transportation conditions are regularized, a big interchange of artists, orchestras, opera companies and ballet troupes will be warmly welcomed. I am certain that some of the Colón's outstanding productions—such as a performance of Gluck's Armide, with its lavish *décors*, singers, ballet and ensembles—would be of great interest to North American audiences. On the other hand, North American orchestras, such as the NBC and the All American Youth ensembles, should repeat their South American tours. A visit of the complete Metropolitan Opera Company would be an unforgettable artistic experience.

Colón Opera Plans

Plans for the Colón winter season have been announced by the General Director, Floro Ugarte. Only one operatic novelty is promised, Pablo y Virginia by Maria Isabel Curuberto Godoy, Argentine composer, and several interesting revivals, Iphigenie en Tauride (Gluck), La Cenerentola (Rossini), Le Rossignol (Stravinsky), Segreto di Susana (Wolf-Ferrari). The repertoire further lists: Un Ballo in maschera, Rigoletto, Simon Boccanegra, Nozze di Figaro, Pélléas et Mélisande, Marouf, Turandot, Madame Butterfly, Manon Lescaut, Oberon, Parsifal and Die Meistersinger.

The ballet novelties comprise two Argentine works, La Ciudad de las puertas de Oro, by the late composer Constantino Gaito, and El Pillán by Alfredo Pinto and the local premieres of Tableaux d'une Exposition (Mussorgsky), Capriccio Italiano (Tchaikovsky), Les Biches (Poulenc) with choreographies by Bronislava Nijinska, who returns to the Colón after a long absence as choreographer and ballet director.

The conductors appointed are Hector Panizza, Ferrucio Calusio, Albert Wolff and Erich Kleiber. Hector Basaldúa and Dante Orltolani will be in charge of the scenery, and Otto Erhardt and Josef Gielen continue as *régisseurs*.

The list of singers includes the names of three newcomers to the Colón: Torsten Ralf, Swedish tenor, now at the Metropolitan; Ferrucio Tagliavini, Italian tenor, and Jacques Janssen, French baritone. The vocal roster further lists the names of Mmes. Rose Bampton, Delia Rigal, Gianna Pederzini, Lidja Kindermann, Isabel Marengo, Clara Oyuela, Olga Chelavine, Maria de Benedictis, Nilda Hoffman, Mafalda Rinaldi, Consuela Ramos, Margarita Kenny, Norma Palmieri, Tota de Igarzabal, Ema Brizzio and Messrs. Koloman von Pataky, Leonard Warren, Alexander Kipnis, Giacomo Vaghi, Felipe Romito, Antonio Vela, Angel Mattiello, Renato Cesari, Victor Damiani, Marcelo Urizar, Roberto Maggiolo, Dante Puchetti, Carlos Feller, Juan Zanin, Horacio G. Alisedo,, Jorge Danton and others.

These elements will also perform the Missa Solemnis (Beethoven), a Requiem by Albert Wolff and a work by Honegger.

The autumn symphonic season, now in progress, includes concerts conducted by Panizza and Calusio with Alexander Borovsky, Marisa Regules, pianists; Henryk Szering, violinist; Bernard Michelin, cellist; Clara Oyuela, soprano, and Zaira Negroni, mezzo-soprano, as soloists.

Further recitals announced list the names of the Lener Quartet, Alexander Brailowsky, Claudio Arrau and William Kapell.

Win Philharmonic Contest

Harriet Shirvan and Lola Corini, pianists, won the auditions conducted by the Philharmonic-Symphony Society's Young People's Concerts Committee and station WQXR and will be soloists at the Young People's Concerts of the Philharmonic next season. Miss Shirvan is 13 years old, Miss Corini, 15.

FLORO M. UGARTE,
General Director of the Teatro Colon in Buenos Aires. (Photo by Sudak.)

Opera For America, Inc., New Company, to Tour

The formation of Opera for America, Inc., has been announced by James W. Cox, president, and Reginald S. Tonry, general manager. The first presentation, which starts its tour in September, will be Puccini's Madame Butterfly. The cast, not yet announced, will be of young talent and a revised English libretto will be used. Mr. Cox is a director of the Metropolitan Opera Guild and former president of the Metropolitan Opera Club. Mr. Tonry for many years has been associated with the Metropolitan Opera. The musical director is Nicholas Rescigno, conductor of the Chicago and Connecticut Operas; the stage director, Elemer Nagy of the faculty of the Hart School in Hartford, Conn., formerly of Hollywood, designer of stage sets for several universities, and writer of articles on stage design and direction.

RIO

Season Opens

By CEICAO DE BARROS BARRETO

Rio de Janeiro

The Brazilian Symphony Orchestra, Eugen Szenkar conducting, launched the 1946 musical season recently at the Municipal Theater. This orchestra, founded in 1940, is giving its sixth series.

For the present season new guest-conductors are announced, among them Karl Krueger, who visited us last year, Eugene Ormandy, Charles Münch and Sir Ernest MacMillan. Several compositions are to be given first hearings here, works by Stravinsky, Ibert, Hindemith, Honegger, De Falla, William Walton, Kodály, Shostakovich, and scores by American and Brazilian composers.

A large auditorium is being planned by the Brazilian Symphony board of directors, which will be of great help, because the lack of concert halls is a great handicap here.

Opening Brilliant

At the opening concert of the orchestra, Brahms' Second Symphony received a good performance under Szenkar, although a shade too heavy-handed. Strauss' Death and Transfiguration had climaxes built up carefully and effectively. Francisco Braga's Variations on a Brazilian Theme were suave and elegant. Sibelius' Finlandia, beautifully played, aroused an intense response.

The next concert listed Mendelssohn's Italian Symphony, Leopoldo Miguez' Prometheus, Albeniz' Triana and Stravinsky's Fire Bird. Miguez' symphonic poem is a notable work, despite following a formal structure and a Wagnerian style. The orchestra gave a good reading of the Brazilian composer's music.

The subscription concerts given in the afternoons and evenings are being sent over the air.

Santoro's Impressions of a Steel Factory

At the Rex Theater the Brazilian Symphony Orchestra, under the direction of Jose Siqueira, presented in first hearing at a Sunday morning concert, the work of the young Brazilian composer Claudio Santoro, Impressions of a Steel Factory. The music shows originality, with striking short themes treated in a powerful orchestration and brilliant sonorities. A resounding ovation was accorded and the work was repeated.

Schuster in Recital

Joseph Schuster, cellist, was heard at the opening concert of the Cultura Artistica series in the Municipal Theater. Mr. Schuster proved himself an artist of first rank. His playing excelled in its clear intonation and fine bow technic. A refined sense of line and phrasing were much in evidence in Tartini's Adagio and Allegro, Boccherini's Sonata in A Major, Beethoven's Variations, Schuman's Fantasia, Op. 73, Chopin's Polonaise, Op. 3, in C Major, Debussy's Sonata, and short pieces by Bloch, Ravel, Weber, Prokofieff, Sarasate and Guarnieri. Hellmut Baerwald, pianist, was an excellent collaborator.

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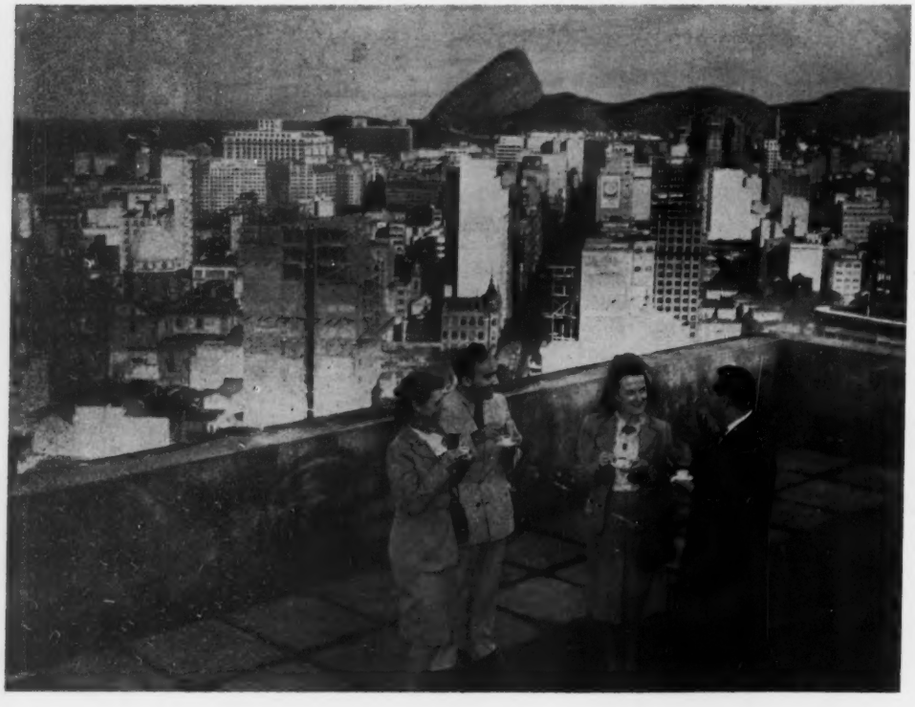
Conductor of Salvador Orchestra Visits United States

Humberto Pacas, director and conductor of the Symphony Orchestra at San Salvador, capital of El Salvador, is visiting musical centers in this country as guest of the Department of State. In 1930, at the age of 25, after study at the Conservatories of Guatemala and Mexico, Señor Pacas established the first mixed choir in El Salvador, and organized an Academy of Music. He later directed the Salvadoran National School of Music, and since 1940 has been director and conductor of the national Symphonic Orchestra, which he aided in establishing and has helped develop. In that capacity he has conducted concerts at which, among other distinguished guests of the Symphonic Orchestra, Arrau, Segovia, Tapia Caballero, and Yehudi Menuhin were soloists.



ON THE TERRACE OF RADIO NACIONAL, in Rio de Janeiro, Dr. Mario Neiva, one of its directors, right, serves coffee to, left to right, Mme. Ceiçao de Barros Barreto, and William Urai, Musical Courier's representatives, and Vanett Lawler, of the Pan-American Union.

INTER-AMERICAN RELATIONS— CAN MUSIC HELP?

By CEICAO DE BARROS BARRETO

Rio de Janeiro

Dr. Charles Seeger, chief of the Music Division of the Pan-American Union, inquires in one of his articles published in a Bulletin of that Union: "Should music—all kinds of music—promote automatically cooperation and friendship between the nations? Is there a special kind of music for this, and another kind inadequate to this? In this case, which is the music that causes this or that effect?"

These questions are not easy to answer, as they require a careful survey of what has been done in musical interchange, its reactions and results. It seems, however, that any kind of music—popular, folklore, semi-classic and serious—has had listeners everywhere in the countries where it was performed. Certainly, if friendship was not suddenly developed through it, at least it must have provoked some curiosity, which should be considered as a first step for a better understanding between peoples.

It seems, rather, that for many years the authorities lacked the interest to include music in cultural relations, and to "sell" any kind of music well. In our countries, for a long time, music has been looked upon as a specialization and not as an important part of the whole culture of a nation.

Musical Interchange in the Americas

The exchange of music between the Americas is a valuable medium of communication, contributing to sharing almost the same interests, responding to equal appeals, and cooperating in the enrichment of a common life, the appreciation of whatever is beautiful and fine. This, of course, will lead to a greater hemispheric solidarity by means of a more extensive intercommunication of cultural elements, which finds in melody its more perfect expression, since music is alike a common ground for ideas and feelings.

Eugenio Pereira Salas, in his "Notas para la Historia del Intercambio Musical entre las Americas antes del Año 1940" observes how little we knew about each other in music, until that time.

Since then much has been done in this matter, and musical relations between Brazil, the United States and the other countries of the Americas have improved considerably. We are also greatly indebted to European musicians who cooperated with us in this field.

Popular music unconsciously wove the first ties, through the rhumbas, tangos, foxtrots, blues and sambas. The movies helped in the dissemination of light music, and later, radio broadcasts produced more development of this kind of music and folktunes. Serious music, brought first from one country to another only by performers, and afterwards also through records and broadcasts, had not from the beginning a great acceptance, although now its popularity has greatly increased.

Exchange of Musicians

The exchange of musicians, musicologists and music educators, despite the difficulties of transportation, has not been of less importance. Among U.S. composers and performers who have visited Brazil lately, are Albert Spalding, Karl Krueger, Everett Helm, Jeanne Behrend, and various Metropolitan Opera singers and ballet dancers.

Uruguay sent to us the musicologist Francisco Curt Lange, who stayed here for many months working at the Brazilian issue of the Boletino Latino-Americano de Musica, devoting his time to researches and giving lectures. From Montevideo also came the young composer and pianist, Hector Tossar Errecart, and the singer Soccorrito Villegas Morales.

Chile was represented in Brazil by Claudio Arrau, who gave a brilliant series of recitals, and by the pianist Hermania Raccagni.

Argentina sent as musical ambassadress the pianist Lia Cimaglia Espinoza.

From Canada came the pianist Jean Dansereau and the Alouette Vocal Quartet, who brought to us the folksongs of that country.

For next season the Brazilian Symphony Orchestra's president, Jose Siqueira, has announced the coming of several guest conductors: Karl Krueger, Eugene Ormandy, Sir Ernest MacMillan, Charles Münch. Several recitalists are to come, too.

Brazil has sent to the United States Villa-Lobos, Jose Siqueira, Alice Ribeiro, Jose Vieira Brandao, and to various South American countries Camargo Guarnieri, J. Octaviano, Edith B. Marcial, and Cristina Maristany.

Books on Modern Music of the Americas

Sources of information and material are constantly developing, scores and recorded music brought from the United States and Brazilian compositions being often published and recorded here. Several books on music of the Americas have been published, among them the following more recent works: "Music of Latin-America" by Nicolas Slonimsky, and "Our New Music" by Aaron Copland. In this latter book the author prepares the readers to understand better the development of our contemporary music and its use on phonographs, records, in radio and films, encouraging at the same time a constructive criticism and appreciation of the musical idiom of our epoch. This book was translated into Spanish under the title "Musica y Musicos Contemporaneos," and will be of a great help to the spread of the new ideas of contemporary music in the Latin-American countries.

U. S. and Latin Composers Performed

Many works by American composers were performed last year by orchestras, recitalists, singers and by the group Musica Viva. A series, Chamber Music of the Americas, was given at the National School of Music in Rio, under the sponsorship of a committee composed of W. Rex Crawford, Carleton Sprague Smith, Everett Helm, Francisco Curt Lange and A. Sá Pereira. Works of contemporary composers were given first hearings in Rio. Composers of the Americas including Brazil, whose works were performed last year were: Charles T. Griffes, Roy Harris, Charles Ives, Walter Piston, Quincy Porter, David Van Vactor, Adolph Weiss, Aaron Copland, Daniel Gregory Mason, Arthur Farwell, Arthur Shepherd, Randall Thompson, Samuel Barber, Everett Helm, Ernesto Lecuona, Juan Carlos Paz, Domingo Santa Cruz, Julian Aguirre, Alberto Williams, Jose Ardevol, Roberto Valdes, Manuel Ponce, Tossar Errecart, Daniel Ayala Perez, Gustavino, Villa-Lobos, Lorenzo Fernandez, Jose Mauricio, Francisco Braga, Francisco Mignone, Camargo Guarnieri, Jose Siqueira, Radames Gnatalli, Claudio Santoro, Guerra Peixe, Ana Maria S. Porto and Geni Marcondes Kollreuter.

We are glad also to mention the cooperation of Dr. Carleton Sprague Smith who, living here for a long time, has helped much in this musical interchange as lecturer and performer, not only in S. Paulo and Rio, but also in several other States of Brazil.

AT THE AMERICAN EMBASSY IN RIO DE JANEIRO during the visit to that country of Fiorello H. LaGuardia, former Mayor of New York, last January. Left to right, Adolph Berle, Jr., then Ambassador from the United States; Mrs. Berle; Mr. LaGuardia, who was on a trip as unofficial ambassador for President Truman; Mme. Ceiçao de Barros Barreto and William Urai, representatives of the Musical Courier in Brazil.

Educators' Collaboration

Musical interchange was emphasized by the Music Division of the Pan-American Union, which sent for a visit to Brazil and other countries in South America Miss Vanett Lawler, music educator. Of much importance was, too, the collaboration of the Music Educators National Conference of the United States and of the Instituto Nacional de Estudos Pedagogicos of Rio de Janeiro, whose educators have been of great help in selecting the material for educational purposes in this project, and in promoting the exchange of teachers and students.

American Ambassadors' Cooperation

Credit must be paid here to Adolf Berle, Jr., American ex-ambassador in Brazil, who opened his house to artists, writers and musicians, where concerts and recitals were constantly performed, including in their programs music by American and Brazilian composers.

Fiorello La Guardia, who recently came to Brazil as special ambassador of the United States, although he had not many possibilities of listening to music here because it was the summertime, expressed his appreciation of Brazilian musicians and music he heard in the United States. He confirmed his policy, "The best in music and public service," proclaimed in 1938 over Station WNYC of New York.

Mr. La Guardia, who as everyone knows is a dynamic personality, believes in the good that music may bring to people in every country, as a message of friendship and good will. Especially is this true, he says, in the Americas, where people have an exceptionally strong musical sense, and love for all varieties of music.

Musical Courier's Contribution

The part played by the Musical Courier in this musical interchange has been influential in promoting mutual relations between the U. S. and Latin-America, giving important news on music from everywhere, including the countries of the Americas. In this connection, we must mention the cooperation of the violinist and composer William Urai, who helped greatly here in this interchange, pointing out the best values in music, suggesting the piano composition contest, encouraging young musicians, and collaborating in securing publicity in local newspapers about the musical events elsewhere. It is greatly due to his efforts that the Musical Courier has been introduced and became well known in this country, thus providing opportunities for our composers and musicians to be in touch with the most famous music centers, and to have their work known everywhere.

Inter-American Conferences Proposed

Undoubtedly musical interchange has widely increased since 1940, but it would be desirable to have a more regular and coordinated exchange in the matter, so as to translate it from an abstract generality into that of concrete practicality.

One might suggest the holding of frequent Inter-American music conferences, where representatives of the several countries could discuss the basis of a more efficient functioning, so as to afford to each country a common work as well as the material to be used everywhere. Besides the participation of composers and performers, musicologists, educators, publishers and editors, press and radio representatives, there should also be appointed to these conferences delegates who by their local experience in this matter could bring some light to the studies on the subject, in the interests of a mutual friendship, and for the sake of music.

Peace Through Music?

A great need for music is felt; its necessity is always increasing, and its quality should be of the highest.

The tremendous dissemination of all kinds of music through radios, phonographs, microfilms, and movies, has raised the standards of appreciation through millions of listeners, enlarging new horizons for music.

Composers have only recently become aware of this need, and their production can hardly stand on a subjective basis, for it has to meet the challenge of the new means of reproduction and the interests of the most varied audiences and buyers.

Never in the history of the world has music had such an important role as since the beginning of the last war. Fortunately wars do not last forever, but music does. If it helped to win the war, it must help to win the peace, and the slogan "On to Victory through music" must now be: "On to Peace through music."

The Kurt Baum photograph on the Front Cover is by Yvonne Le Roux, N. Y. C.

PARIS Lends Ear To Spate of Novelties

By SUZANNE DEMARQUEZ

Paris

The Opéra revived, with a luxurious mise-en-scène and a spectacular cast, Antar by the French composer Gabriel Dupont. Written in 1913, the work can be called the last French "Grand Opera."

The music is forceful in depicting the valiant spirit of the hero. The melodic line, with its Oriental ornamentation, has freedom of expression. The orchestration, always highly finished, shows brilliant colors, which sometimes unfortunately overpower the voice. Luckily, the excellent conductor, Louis Fourestier, knows how to hold the right tonal balance.

The interpretation is excellent. Solid and warm is the voice of the tenor Jose Luccioni, who seems born for the part of Antar. His partner, Jeanne Segala, whose debut was remarkable, may not have as yet found in the part of Able the right medium for her art vocally. The other characterizations succeed in varying degree, as sung by Etcheverry, Jose Beckmans and Helen Bouvier.

The choreography, under Victor Gsovsky, is abundant in suggestion and brought great applause to the Virtuoso dancers of our Academie National: Mlles. Bardin, Dynalix, Mm. Renaud et Bozzoni. The chorus is beyond praise, especially for the Opéra, where they are mostly severely criticized. The staging is sumptuous, keeping up the tradition of the great house, and the success is reaffirmed with each performance.

The Opéra has newly staged Swan Lake by Tchaikovsky, the success of which is repeated at each Wednesday ballet bill. It is the second scene—the hunt of the wild swans—which is performed. The choreographer, Victor Grovsky, has staged it like some classical concerto, each movement of the soloist closely co-ordinated with that of the ensemble.

The Opéra-Comique gave dance versions of the Pavane pour une Infante défunte by Ravel, the Sarabande by Debussy, both excellent productions, and La Valse by Ravel, the last being less successful, as the limitations of the theatre did not permit complete realization of the artistic conception.

Fragonard Revived

An important event recently at the Opéra-Comique was the revival of Fragonard, by Gabriel Pierné. Created in 1934 by Maurice Lehmann during an opera season which he conducted at the Theatre de la Porte Saint-Martin, the work appears in its legitimate frame on the stage of our second lyric theatre. It presents to us the personality, the work, the legend and the epoch of the painter Fragonard, in a plot which unfortunately is rather laboriously constructed, not to say poor. And it is a pity, for the music by Pierné unveils ravishing details in ideas and orchestration. The performance reunited the leading names of Fanély Révoil, who has much operetta experience, and of Jacques Jansen, the delightful tenor who can never forget his habitual role of Pélléas. Settings and costumes are designed by Douking, the well-known painter.

Though all these revivals met with an undisputed interest, nevertheless there still is no sign of any new work on the horizon of our lyric theatres. This lack causes concern to our living composers, who certainly have not yet spoken their last word.

More Ballet

The Ballets des Champs-Elysées have made great progress during the past season. Four novelties have especially drawn attention. In the Concert des Danses on music by Tchaikowsky from his Mozartiana Suite, the virtuosity of Solange Schwarz, who came from the Ballet of the Opéra, shines conspicuously. She is dazzling and the pastel colors of setting and costumes are ravishing. La Fiancee du Diable recalls a bit the action of Giselle. The costumes have the atmosphere of fashion designs and lithographs of the Restoration period. On themes of Paganini ably adapted by the woman composer Jean Hubeau, the dancer Roland Petit has based a choreography which is at the same time spirituel and effective.

The music of Les Amours de Jupiter by Jacques Ibert was anticipated with keen interest. It is distinguished by a discreet graciousness which does not exclude ardor nor abandon based on a scintillating orchestration. But the choreography of Petit seems more exquisite than glittering, against this background. The Capriccios by Goya are inspired by Ana Nevada and Juanito Garcia, a choreography in which one finds all the elements of the Spanish comedy. Tony Aubin, the new musical director at the Radiodifusion National, has utilized for this ballet themes of the school of Scarlatti.

Symphonic Events

There has not been great novelty in the symphonic concert season. The Société des Concerts began their anxiously awaited and very beautiful Bach Festival—giving Suites in D and B minor, Brandenburg Concert No. 6 and Violin Concerto in E, with the excellent Belgian violinist, A. Grumiaux.

The next Saturday, Charles Münch, being ill, was replaced by the young Jean Martinon, who progresses constantly. He conducted his Psaume, an important work, first performed in 1942 and written while the composer was a prisoner of war. On the same bill was La Creation du Monde, one of the earlier and finest scores of Darius Milhaud, played for the first time by the Société.

The following week, still under the direction of Martinon, we heard a program which stressed the progressive attitude of our notable but usually conservative Société: Music for String Orchestra and Percussion Instruments by Béla Bartók, the Introduction and Allegro for harp and orchestra by Ravel (with the magnificent Lily Laskine as soloist) and the Trois Petites Liturgies by Olivier Messiaen.

A Messiaen Score

I have already mentioned the last-named work, premiered last year at the Salle Gaveau, and written to words of the composer, for women's chorus, string orchestra, piano, harp, celesta, Martinot electrical instrument and percussion. The composer here employs a technic of harmonies he developed in his earlier scores and which have aroused much discussion. My personal impression is that after he had gone much further in his preceding works, the composer took a backward turn. Interest aroused by the work, however, is so great that it has been performed in London, Brussels, Prague, and Vienna.

Münch, completely recovered, took over the baton again to the great joy of his faithful admirers, who gave him a prolonged ovation. Two splendid performances of Beethoven's Ninth Symphony caused a peak of enthusiasm. We further listened to an exceptionally brilliant and musical rendition of Haydn's Concerto for Violoncello with Paul Tortelier as soloist. On the same program we heard the Trois Images by Debussy, rarely performed as a whole, but executed here with technical perfection, vigor, and beauty.

At the Concerts Lamoureux Jean Doyen interpreted with great virtuosity the Concerto-ballet for piano and orchestra dedicated to him by André Bloch.

The music is characteristic of its author, with an outspoken classical approach, simple rhythms but much *esprit* in the contrapuntal treatment. The same orchestra, directed with vigor by Eugene Bigot, played in the same spirit Charles Brown's Les Enchantements de la Tempête. The first pages sound remarkable and describe with amazing effectiveness the rolling sea; later the work loses in attraction.

At the Colonne, Gaston Poulet offered the first Suite from Henry Barraud's ballet Le Diable à la Kermesse, which shows anew the great sincerity of its author, who, indulging in lively rhythms, creates an atmosphere of gaiety.

LILY PONS RETURNS TO HER HOTEL IN MONTE CARLO
after a rehearsal of Lakmé at the Opera House. Due to the lack of petrol in France, Miss Pons used an open fiacre during her recent stay on the Riviera. (Photo by Erpé, Nice.)

Dutch and Russian Works

With the Orchestra National, Manuel Rosenthal continues with his series Fifty Years of French Music. We heard again works by Charpentier, Dukas, Maurice Jaubert, and Pierre-Octave Ferroud, the last three not with us any more. One concert was directed by Frits Schuurman, the conductor of the Residentie Orchestra of The Hague, and partly devoted to Dutch composers. The Variations on a Theme of Kuhnau by Andriessen show spirit and imagination without being conventional, and are orchestrated with clarity. The Dutch pianist De Monchy played with elegant assurance a Concerto by Willem Pijper, the director of the Conservatory in Rotterdam, which impresses by its clear construction, rhythmical precision and melodiousness.

Two works of Shostakovich were heard some time ago. On the occasion of a Gala evening at the Opéra Roger Desormiere conducted the 8th Symphony ("Stalingrad"). The work to us seemed to conform with the classical pattern; only it also appeared a superficial effort. As to his 9th Symphony, "To Victory," which is more concise in style and more assured in its writing, it nevertheless remains lacking in personal ideas.

To the Concerts Pasdeloup, Albert Wolff, returned from his extended visit to South America, has brought back with him works by Paul Klee and Ginastera, the latter mixing interestingly rhythms of folklore with pleasant memories of Gounod! At the Concerts Lamoureux Eugene Bigot led again the moving Offrande à une ombre by Henry Barraud.

Works by War Victims

A program devoted almost entirely to works written by composers either deported or killed during the war was the interesting offering in a broadcast of the Radiodiffusion Française. It included Buchenwald, by Pierre-Germain Thill; Le Chant des Résistants, written by deportees and a Chant des Déportes, conceived at Ravenbrueck and musically reconstructed by a young singer, Alein Sandrè, who also gave the performance. The conductor Tony Aubin conducted La Prière by Jèhan Alain (killed in June, 1940) and La Jeanne d'Arc by Maurice Jaubert, who died while defending a bridge. This moving *séance* was closed with a Cantate des Sept Poèmes d'Amour en Guerre which Claude Arrieu, a young woman composer of great talent, had written to words by Paul Eluard.

Honegger Festival

At the public concerts of the Orchestre National, Manuel Rosenthal conducted a Honegger Festival which allowed us to hear again La Danse des Morts, created some time ago under Charles Münch. The second concert of Cinquante Ans de Musique Française united the names of Maurice Emmanuel (with his fine Ouverture pour un Conte Gai); Albéric Magnard, who was killed by the Germans in 1915; Claude Delvincourt, now the sympathetic director of the Paris Conservatoire; and Saint-Saens, Aline de Baerentzen playing the second piano concerto of the last with scintillating *brio*.

Two chamber music concerts were given by the Société National and the Triptyque, which is led by Pierre d'Arquenees with so much enterprise. One listened to the first performance of a string Trio by Florent Schmitt, a work of abundant wealth of ideas and a controlled richness of writing which seems to renew itself constantly. It was played masterfully by the Pasquiers. The second concert of the Société was devoted to the second performance of Henri Martelli's Suite pour le Piano, of Mélodie by Daniel Lesur and the strange but beautiful Incantations for flute solo by André Jolivet.

The public chamber music concerts of the Radio offered a rendition of the Variations for piano and string orchestra by Daniel Lesur and the famous Music for String Instruments and Percussion of the late Bela Bartok. The Concerto for Violoncello and Wind Instruments by Jaques Ibert, and the beautiful cantata Le Temps for baritone, piano and 8 instruments by Henry Martelli were greatly appreciated.

The Triptyque in its latest concerts of contemporary music brought to the fore the Incantations for solo flute by André Jolivet, which show the audacious personality of this author and his uncompromising approach to music. The Two Psalmodies which the very young Pierre Boulez wrote in the manner of Schoenberg have caused the spilling of a lot of ink in the press. They also offered the ravishing melodies by Maurice Thiriet, sung by an exceptionally valuable singer, Monda Million, of the Opéra, and the Quatre Contrerimes for voice, flute and harp by Suzanne Demarquez.

For the inauguration of the renovated organ of the Salle Pleyel, Marcel Dupré, our master-organist, performed a group of the noblest pieces written for this instrument. Another famous organist, André Marchal—recently named organist of the venerable Church of St. Eustache as successor to the much-missed Joseph Bonnet—continues to play the whole work of J. S. Bach, with commentaries by the renowned musicologist Norbert Dufourcq.

CENTRAL EUROPE: New Influences In the Ascendant

By DR. ERWIN MITTAG

Vienna

No sooner had the Russian Army conquered Vienna than a most remarkable thing, from the people's psychological point of view, occurred. Crowds hastened to the places where in former times good music could be heard, struggling over *débris* and dead bodies, over smashed tanks and broken-up pavements. They wanted to make sure whether the outward frame whence music, Vienna's greatest treasure, has always been conveyed to us, was still intact. A sudden flaring-up of an unconscious desire to take up the everyday life as soon as possible again was the first reaction to the word: Peace!

Fancy a town bare of all means of traffic, without food, without telephones —consequently in a state of utter misery and regression—at the same time showing a desire for the highly developed artistic and intellectual life of a modern metropolis! Naturally bricks, girders, clothes and food are more difficult to obtain here than singers, music-stands and instruments. But that the latter were demanded with a passionate intensity—when all other wishes failed to materialize—is more than amazing.

Wartime Expedients Banned

It was by no means an easy matter to gather all that was needed for making music. Since the time when the *Volkssturm*—that rising *en masse* of the Third Reich—was introduced, the accepted view, impressed by hundreds of propaganda speeches, had been that a country threatened on all sides by enemies could not keep up its cultural life on a broad basis. But that concept has been done away with.

The State Opera, like all other theatres, had been closed in the final phase of the war. After many weeks of standstill the authorities tried to keep up recitals without scenic background in the, at the time, still undamaged house. Serious music, like Verdi's Requiem or scenes from the Ring, conducted by Dr. Karl Böhm, were items of the program. Keeping up the public courage in a fatal hour and trying not to leave artists' abilities unused were the pretexts or the actual reason for all these performances, which were prohibited in the end.

The danger that the artists would be scattered in all directions by the events of war became more and more imminent. A kind Providence, however, prevented this, so that after the march-in of the Soviet troops a Philharmonic concert conducted by Clemens Kraus was possible. The exultation of the audience was indescribable, the Fifth Symphony of Tchaikovsky enhancing it to a frenetic applause in which a number of Russians took part.

Kraus, who had stayed in Vienna during the days of fighting, is Austrian and enjoys a world-wide reputation as conductor. It was therefore natural to entrust him with the direction of this first remarkable concert. On the other hand, his activity as manager of opera houses in Berlin and Munich, as well as his abrupt departure from Vienna some years ago for Germany, was looked upon as proof that he was not altogether averse to Nazism. Yet all these considerations, which are still awaiting settlement as regards his further appearances, were put aside on this evening.

Operatic Obstacles

Far more difficult was the starting of the opera season, as readers of the Musical Courier are already aware. The famous State Opera building, erected in the sixties of the last century, was heavily bombed at the beginning of 1945. Its storerooms holding the side-scenes and wings were destroyed by fire, bombs and the events of war. A large number of requisites and costumes were missingg; the luxurious, richly endowed *fundus instructus* badly decimated.

Difficult decisions had to be faced. If we had allowed ourselves to be led by mere aesthetic considerations, we should have waited with the reopening of the Opera until the reconstruction of the building. Taking the present situation of food and lack of manpower into account, this might have taken five or six years at the best.

As you know, the giving of operas was therefore transferred to the Volksoper and the Theater an der Wien. The former was erected in a suburb during the reign of the Emperor Francis Joseph—a building which, however, lacks congeniality. Its fifty-year-old career is a series of artistic and financial failures, whereas the Theater an der Wien is full of historic reminiscences — above all, those attached to Schikaneder, the librettist of The Magic Flute. Indeed that opera was to start here on its triumphal procession all over the world. Here too, at the time of the Napoleonic wars, the first night of Fidelio took place before an audience of French officers.

And yet those two stages—one with *cachet*, the other without—are not always capable of radiating all that the idea of the world-famous Vienna opera performances implies. The inevitable disappointment of the foreign visitors, who are no small factor at present, is extremely embarrassing.

Reviving "Verboten" Works

Prof. Josef Krips took the responsibility of the entire Viennese opera and musical life on his shoulders, achieving indisputable success, for which we are deeply grateful to him. The first duty was to restore forbidden music to its former rights. After eight years the symphonies of Gustav Mahler, the great Austrian, came to life again. On the day of the performance of his First Symphony, conducted by Robert Fanta, a memorial tablet with Mahler's portrait was placed on the Konzerthaus. Soon the wonderful choruses of *"Auferstehen, ja, Auferstehen!"* in his "Resurrection" (Second) Symphony were to be heard.

The first musical guests—from Russia above all—arrived soon. The Russian Ballet starred amid great applause; noted singers of the Moscow Opera and soloists of rank and name were introduced to the Viennese audiences. David Oistrach, violinist, was one of those who made an indelible impression. He played the Violin Concerto of the Armenian composer, Khatchaturian, followed by French chamber and orchestral music. Roger Désormières, the noted Parisian conductor, with the Philharmonic Orchestra, gave a living reading to a program starting with Rameau and ending with Messiaen, Stravinsky and Poulenc. As an ingenious interpreter of his own Concert Champêtre he was highly feted.

The United States was represented by the pianist Mary Pinter, as well as by the Men's Glee Club of the "Rainbow" Division. Great Britain's share in the musical life is increasing more and more, and the interest in English music is becoming extremely vivid. The recent performance of two concerts of Walton and Bliss records gave rise to the wish to hear those works in the concert hall. Let us hope that the news of the coming of Sir Thomas Beecham to the Salzburg Festival will be more than mere rumor.

Furtwängler in Vienna

Political considerations have left the situation of our first-rank conductors still unsettled. This applies chiefly to Wilhelm Furtwängler, who recently arrived in Vienna after an adventurous trip from Switzerland, and to Clemens Kraus, whose activity as a conductor has been interrupted for some months. Herbert Von Karajan's triumphal success in one Philharmonic concert could not prevent his further appearance from being prohibited at the eleventh hour.

The obstacles looming up threateningly within the country handicap the free flow of music at a time when the spiritual demarcation line that had separated Austria from the outside world for so long has at last been abolished. Numerous musical impressions are pouring in from East and West, reaching the ear of a public that knows and loves Wagner, Bruckner, Brahms, and whose musical capacity is more accommodated to them.

But Vienna would not be the musical city *par excellence* if it would turn away from all that is interesting and new. Though the home and sanctuary of classical music, it was always most willing to absorb all that is valuable. This synthesis has brought forth in the past some stimulating and unique successes, and today its realization will enable Vienna to impress its stamp on the world again through the supremacy of its musical culture.

U. S. ARMY CHORUS SINGS FOR VIENNESE.

The 222nd Infantry Glee Club of the 42nd American ("Rainbow") Division, under Sgt. John L. Baldwin, of New York, gave a concert in the Great Hall of the Vienna Concert House, the proceeds of which were devoted to the rebuilding of St. Stephen's Cathedral. The same group appeared in other Austrian cities in the American zone of occupation, including a concert at the Salzburg Mozarteum to aid in the rebuilding of the Cathedral in that city.

By FREDERIC SANDOR

Budapest

Because of unheated halls and economic shortages, the season here has been somewhat hampered, many music-lovers deciding that there was no use trying to cope with such circumstances. But there were others—particularly certain artists and those eager to hear music again after the long years of war —who believed optimistically in the vitality of our art life—and they were right!

Throughout the season the Opera has been filled day after day; and so has the Municipal Theatre, where the morning orchestral concerts are held. Both these houses, however, had some heat and the audiences—wearing coats and gloves, of course—did not suffer from the cold.

Concerts under Difficulties

Different, however, was the situation at the Academy of Music. The members of the orchestras kept their coats and hats on during the concerts and wore special gloves which left only their fingers free. Little electric stoves were placed at their feet, and it was a unique spectacle to see even the soloists, when they had a few free measures, hurry over and warm their benumbed fingers at one of these!

The audiences did not have such relief. After sitting shivering through a concert, they usually decided to "swear off" going throughout the winter, but a few days later they were back again to listen to Beethoven, Bartók or a popular soloist!

Fidelio Marks Liberation Anniversary

The first anniversary of the liberation of Budapest was celebrated in the Opera by a gala performance of Fidelio. A year ago, when in Buda the ruins were still burning and in Pest people scarcely dared to creep out of the cellars, we hardly dared to hope that after a year we should enjoy this unrivalled hymn of freedom and faithfulness in such an excellent performance. The orchestra; Miklós Lukács, the conductor; the choir as well as the splendid ensemble—Anne Báthy, Endre Rösler, Michael Székely, Julia Orosz and Oscar Maleczky—all did their best and gave to the evening a really solemn atmosphere. The President of the Hungarian Republic, the members of the government and of the Allied Control Commission were also present.

During the season the Opera has rebuilt its repertoire. Wagner's Tristan and Strauss' Rosenkavalier are again on the bills. In the latter, Székely as Baron Ochs gives perhaps the best performance of his rich and varied career. The three one-act operas of Bartók are often programmed, as is Moussorgsky's Khovantschina. The music and staging of the last-named work has been arranged by Issay Dobrowen. John Ferenscik served as conductor of these operas, but he became ill recently and has been ordered to rest for some months. As Failoni has been engaged for a guest tour of some length in Italy, local audiences are now without two of their most popular conductors.

Some Orchestral Highlights

The depressing economic situation during the winter definitely affected the arts. The Budapest Philharmonic Orchestra has had to struggle with serious difficulties. Only four concerts were planned for this year, and even so it is doubtful whether all of them can be given. At its first concert the Hungarian Suite of Leo Weiner, not heard here in years, was greeted almost as a novelty, and enjoyed a great success. Vilmos Komor conducted an animated and colorful performance.

The Municipal Orchestra has also coped with problems, but the generosity of the City Council and the resourcefulness of its conductor, Laszlo Somogyi, helped the players to surmount their

(*Continued on page* 34)

LONDON Hears New Productions

By HUGH LIVERSIDGE

London

Vaughan Williams' opera Sir John in Love recently received its first performance although it was written 17 years ago. Of course, that fact has given our journalists further opportunity to exclaim over the sad state of opera in England.

Actually, however, there is some excuse. The opera is exceedingly difficult to cast. There are many parts all requiring a high standard of performance and only three of them can really be regarded as principals and none as a star vehicle.

Vaughan Williams, who wrote the libretto as well as the music, has taken Shakespeare's study of Falstaff. The opera is discursive, there are few tense situations and the whole affair is leisurely. None the less the work is agreeable and possessed of a fund of melodious music. But it would be idle to pretend that opera is the métier in which our great composer is at his happiest.

New Orchestra Launched

Fistoulari has formed a new orchestra —The London and International Symphony. At its first appearance at the Coliseum, London, it impressed favorably. The performance of Rimsky-Korsakov's Scheherazade suite was well conceived. The strongest section of the orchestra would appear to be the woodwind.

The rest of the program was made up of bits and pieces, and a Chopin piano concerto, which can hardly be said to give an orchestra a chance to show its mettle.

The future of the orchestra appears very rosy. Already it has 35 definite engagements all over Britain within the next few months.

Unger Guest Conductor

Dr. Heinz Unger was guest conductor of John Barbirolli's famous Hallé Orchestra in a series of very successful concerts. Particularly noteworthy was the Bellevue, Manchester, concert before a capacity audience of 6,000.

Works in the series included Tchaikovsky's No. 1 Piano Concerto with Moisiewitsch as superb soloist and Dr. Unger's magnificent reading of Mendelssohn's fine, but somewhat neglected, "Scotch" Symphony.

After these concerts Unger left to give a series on the Continent.

MAURICE ABRAVANEL BOWS
to an ovation in the Sydney Town Hall. (Photo by Courtesy of Consolidated Press, Ltd.)

A New Ballet

Covent Garden presented a new ballet, Adam Zero. The story is an allegory in terms of ballet. The birth of man is shown by the birth of a new ballet—an empty stage followed by rehearsals. With youth the scenery appears and the dancing changes from the cruder movements towards the classical *pas de deux*, when full maturity is reached. Then the trees turn to autumn colors and the emptiness of winter returns until once again there is an empty stage and death.

The ballet is by Michael Bentall, the music by Arthur Bliss and the choreography by Robert Helpmann. Helpmann was effective as the Man and June Brae seen to good advantage as Mother, Wife, Mistress and Death.

It is undeniably in this type of ballet that the Covent Garden outfit is at its best. For it requires no elaborate classic dancing technique on the part of the rank and file; neither, since it is a new ballet, does it recall memories and invite comparisons. Instead it requires good ability in miming and posture as distinct from classic dancing *per se*.

The Antipodes

By ELIZABETH PLUMMER

Sydney, N. S. W.

Public demand for good music has resulted in the State Government and the Council joining with the ABC in giving financial assistance to the Sydney Symphony Orchestra.

The first program presented by this newly formed group of 82 players opened with Brahms' Haydn Variations. Of interest was the appearance of the Continental pianist, Lili Kraus, who arrived in Sydney for a tour after a three year and a half internment in Batavia. Miss Kraus revealed fine interpretative ability, high artistic sense of phrasing, technical dexterity and a good range of tone in Beethoven's Concerto in G. Sibelius' Symphony in E flat minor ended a successful first night, with Percy Code, conductor, receiving rousing applause from the large audience.

The Consolidated Press, Ltd., has sponsored a series of successful Sunday evening concerts at Town Hall featuring noted conductors from abroad and talented Australian artists.

Maurice Abravanel, who in 1936 was conductor here of the Fuller Opera Company, led the first concert of Beethoven, Brahms, Strauss and Wagner. It was sold out, with even the organ gallery filled; four listeners were seated on the organ stool and many were turned away! Abravanel conducted an all-Russian program for the second event, and, for the third, Eunice Gardiner's skilful playing of the Schumann Piano Concerto was featured under the baton of Lionel Lawson, concertmaster.

An all-Australian program offered by Abravanel brought first performances of Hubert Clifford's Symphony No. 1 and John Gough's The Wallaby Track (both arriving by air mail from London), Arthur Bejamin's From San Domingo and Jamaican Rhumba. Harold Williams, noted Australian baritone, gave a fine reading of La Belle Dame Sans Merci and Frank Hutchens' Air Mail, Palestine. Abravanel received enthusiastic applause, and many leading musicians gave personal tribute.

Another significant event was his all-American program, which comprised Barber's Adagio for Strings, Thompson's Symphony in E Minor, Copland's Appalachian Spring, Thomson's Filling Station, Schuman's Sideshow for Orchestra. The two remaining concerts were devoted to Beethoven's Ninth Symphony in conjunction with the Hurlstone Choral Society—with Thea Phillips, Evelyn Hall, Harold Williams as soloists—and a request program. Abravanel received unabated applause from the huge audience and orchestra. A laurel wreath and a book of Norman Lindsay's paintings were gifts to him from the Executive Committee and members of the Sydney Orchestral Society.

Abravanel has concluded his conducting engagement here. For 10 consecutive Sundays he packed Sydney Hall with overflow audiences. He left on April 6 for London to fill engagements with the London Philharmonic before returning to America.

AUSTRALIA Fetes Star Visitors

Recitalist Scores

Pnina Salzmann, 22-year-old pianist, pupil of Alfred Cortot and winner of Premier Prix de Piano at 15, gave her first concert in Town Hall under the direction of J. & N. Tait in conjunction with Alexander Cherniavsky. She possesses talent, poise and charm.

"Music for Millions," a popular innovation sponsored by a commercial firm and presented by Euston M. Greene, attracted a capacity hall for three consecutive nights. Danis Collinson offered Gershwin's American in Paris and Rhapsody in Blue with Muriel Cohen as soloist displaying her fine pianistic qualities. Henry Kripps conducted the Sydney Light Symphony Orchestra in Johann Strauss' works.

Society to Aid Song Art

A national society has been formed for the advancement of the art of singing whose objectives are public performances of vocal music, solo and choral; to discover and develop talented singers; encourage the performance of Australian compositions; create and assist in the formation of choirs and to assist students in preparation for opera. The art of speech is included. Oliver King, basso, founder of the Associated Music Clubs, is the founder and organizing director. An influential committee has been formed consisting of prominent professionals and citizens with 800 subscribers and a foundation members' list.

(*Continued on page 27*)

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HEIFETZ
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ERICA MORINI
RICARDO ODNOPOSOFF
ANGEL REYES
ALBERT SPALDING
TOSSY SPIVAKOVSKY
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SASCHA GORODNITZKI
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MARYLA JONAS
WILLIAM KAPELL
CONSTANCE KEENE
EUGENE LIST
SOLVEIG LUNDE
THEODORE PAXSON
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SCANDINAVIA Resumes Broken Thread Of International Concerts

By TORSTEN AHLSBERG

Göteborg

Swedish music life during the present season still is under the influence of the isolationism caused by the war. In big music centers such as Stockholm and Göteborg, one had hoped that after the conflict ended, contact with conductors and soloists in foreign countries could be restored. This hope seemed even more justified since the airlines were opened soon to distant parts. But unfortunately the planes almost exclusively transported official and diplomatic personnel, a fact which left little space for the servants of music.

There is another problem which has to be faced. Sweden formerly was almost exclusively provided with artists from Germany and Austria. The great stars, at home all over the globe, came to us through the great Central European concert managements. The German hegemony in the musical field has been broken for an indefinite period. Many artists from Central Europe who yearly came to Sweden emigrated westward before and during the war for reasons well known to all of us. Most of them are in America, many in England, some in South America. It is not so easy now to pay a short visit to Stockholm and Göteborg, on the way from Berlin to London, or vice versa. It is now a real undertaking to plan a concert tour to Sweden, for the country is no longer next to the great traffic arteries but in a dead-end street. The musical center of Europe has been transferred and is now—paradoxical as it may sound—outside of this continent.

Visit of Walton

Nevertheless, things look more hopeful for the spring season. Even during the autumn, Sweden was not completely without foreign guests. The English conductor and composer, William Walton, came to visit us, causing quite a sensation with his advanced music. Swedish audiences, fundamentally not as yet very much inclined to English music, surrendered unconditionally to that of Walton—a hopeful sign for starting a western orientation.

Apart from that, concert life has followed in the usual forms. In Stockholm as well as in Göteborg, symphony and popular concerts alternated with recitals of soloists which drew their programs mainly from the usual repertoire. To mark the high spots: The Orchestral Society in Göteborg celebrated its anniversary last October with a fine concert, the program of which presented the works of the Swedish composers, Nystroem, Stenhammer, and Berwald Waren.

Honors for Sibelius

All over Sweden there was celebrated in November, the 80th birthday of the great Finnish composer, Sibelius. It may be that for the younger generation, acquainted with exponents of the modern music of continental Europe, Sibelius is no longer a dominant figure of music, but the festivals in his honor have, beyond a doubt, helped to direct attention to his work. For the older generation, Sibelius remains—and this holds true especially for Stockholm—the great Nordic composer. He has his permanent place in the repertoire of all orchestral societies.

The Stockholm Opera has continued its activities traditionally. Its best singers are in the U.S. for the time being: Jussi Bjoerling, Torsten Ralf, Joel Berglund. Last fall the Russian opera, The Bride of the Czar by Rimsky-Korsakoff, was presented in Sweden for the first time with great success.

By DR. ALMA HEIBERG

Copenhagen

The Royal Theatre, which gives opera, ballet and drama, is always crowded. The first opera premiere of the season took place on Jan. 7, when The Travelling Companion, with music by Ebbe Hamerik and libretto based on the tale by Hans Christian Andersen, was heard.

The story concerns a beautiful but bewitched Princess whose hand must be gained by the wooer who solves three riddles. The quest is successful when a young man on his pilgrimmage guesses the answer with the aid of a miraculous Travelling Companion whom he has befriended.

Such a subject invites the composer to create real fairy-tale music, but he has only partially succeeded in his effort. The overture, based on two beautiful old chorales, gives the basis both musical and moral of the opera—good vanquishing evil, as represented by the youth (Parsifal?) and the Goblin. One would have liked to see the Court scene portrayed with more splendor. By contrast, the scene in the magic mountain was rather boisterous. All the orchestral instruments were in action, and ballet was also used to its fullest extent.

Albert Höeberg, the Nestor among Danish baritones, was an ideal Companion. Marius Jacobsen gave an excellent illusion as the hero Johannes. Poul Wiedemann was a humorous figure as the King, and Else Brems, as the beautiful Princess, sang in truly angelic fashion.

Radio Concerts

Carl Nielsen, the founder of modern Danish music, appears now on the program of nearly every concert here. His Fourth Symphony was heard in one of the recent classical Thursday Radio concerts. This work embodies, in the words of the composer, the "elementary will to live." The symphony is played without pause. The same concert included Shostakovich's Concerto for piano and orchestra, played by W. Witkowsky.

In the next Thursday concert we heard Ginette Neveu play the Brahms Violin Concerto with Gallic spirit and extraordinary rhythmic control. The concert opened with the overture to Nielsen's opera, Masquerade, and ended with Dvorak's Symphony From the New World. It was conducted by Giovanni di Bella with the finest sensibility.

On Sibelius' 80th birthday most of our musical institutions paid homage to the Finnish composer. The Thursday concert from the Radio House gave two of his earlier works, En Saga and Snoefrid, concluding with the Fifth Symphony. On his birthday the anniversary concert was broadcast from Helsinki and heard here, including the Second Symphony, led by Armas Järnefelt. The Breuning-Bache Quartet played his Voces Intimae. The Royal Chapel also gave a birthday program including the First Symphony, Finlandia, and the Violin Concerto played by the young violinist Ellen-Brigitte Nielsen.

Music for Youth

School concerts for youth have been given by the Copenhagen Philharmonic under excellent leaders. At the beginning, an academic lecturer gives data about the composers. These events are now in their fifth year. The first concert included Carl Nielsen's Second Symphony, with the subtitle The Four Temperaments, an interesting psychological study, composed with much wit, and a Tchaikovsky Serenade. The second program listed Schubert's "Unfinished" and works of modern English composers.

Solo Recitals

Beatrice Griffin, American violinist, who studied in Prague with Ondricek, spent the war years in Sweden, where she played in concerts and on the radio. She recently gave a Copenhagen concert, in which she showed technical mastery in Tartini and Brahms Sonatas, played with Ingmar Bengtsson.

One of our best young pianists and accompanists is Kjell Olsson, who gave a gigantic program including Bach's Italian Concerto, a Brahms Ballade, Beethoven's Pathetique Sonata, and works of Debussy and Ravel.

The excellent Erling Bloch Quartet presented five evenings including 16 masterworks of Haydn, Mozart, Schubert, Smetana, Borodin, Verdi, Bartok, Ravel and Stravinsky. The Koppel Quartet, in collaboration with the 1932 Quartet, gave six matinees of classic and modern works.

Church Music

In the Palace Church the Sunday vespers, with the Copenhagen Boys' Choir conducted by Magister M. Woeldike, present the best classical works, including such old music as Palestrina. We recently heard Spanish and French organ works and choral pieces by Vittoria and Lasso. At another time there is a Psalm-Vesper, with the whole congregation joining in the chorales, led by the seraphic child voices. Admission is free and the church always over-crowded. The oratorio performances by this choir, one of the most notable in Denmark, are musical events. Handel's Samson was the first work heard in the present season.

Photo by Helen Merrill

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Kindler to Conduct in South America

Hans Kindler, founder and conductor of the National Symphony Orchestra, will leave in June for a tour as guest conductor in Chile, Peru, Panama, and Guatemala. Among American composers whose works he will conduct are Piston, Riegger, Kent Kennan, and Quincy Porter.

The tour of six weeks will begin with three orchestral programs in Santiago, Chile, followed by concerts in Lima, Panama City, and Guatemala City, with a possible appearance in Mexico City, which Dr. Kindler visited last spring. He expects to return to the United States on July 20 to conduct some of the final concerts of the National Symphony's Watergate season.

Suzanne Sten Sings in Opera and with Orchestra

Suzanne Sten, mezzo-soprano, sang as Ulrica in The Masked Ball in Philadelphia on April 24 with the Philadelphia LaScala Opera (with Zinka Milanov and Kurt Baum), and on May 6 Maddalena in Rigoletto in Pittsburgh (Lawrence Tibbett in the title role). On April 30 Miss Sten was soloist with the St. Paul Symphony under the auspices of the Women's Institute of St. Paul.

Sigma Alpha Iota Chapter Formed At Chapel Hill, N. C.

Sigma Alpha Iota has established a new collegiate chapter of the fraternity at the University of North Carolina, Chapel Hill, N. C. Formal installation services were held on April 29 and 30, with the following national officers in attendance: Mrs. Paul Bryan, national second vice-president, of Atlanta, Ga.; Mrs. Clarence M. Sale, national secretary, of Dallas, Tex.; Mrs. Walter Hutton, national editor, of Des Moines, Iowa; and Mrs. Allan B. Greene, Iota Province president, of Atlanta.

Marisa Regules to Be Heard in South America

Marisa Regules left New York the end of April by plane for a summer of appearances in South America. The pianist will go first to her native Argentina where she will play at the Teatro Colon on May 11, performing the Rachmaninoff Concerto No. 3 under Panizza. A series of recitals will follow. The pianist's season included engagements with the symphonies of Cleveland, Indianapolis, Minneapolis, Kalamazoo and Fort Wayne, as well as the New York Philharmonic-Symphony and a recital in Carnegie Hall. She returns here in September.

a musical Knight Errant (C. B. Hewitt-Bostey)

WILLIAM HACKER takes Command in Boston and 2 New York Town Hall recitals within a year.

CHRISTIAN SCIENCE MONITOR
APRIL 1, 1946

W. Hacker In Jordan Hall Recital

William Hacker, pianist, appearing in Jordan Hall Saturday evening, gave studies marked with a certain individuality in old-school, middle-school, and modern-school composers, such as Scarlatti, Haydn, and Shubert in the first classification, Chopin and Debussy in the second, and Prokofiev, Gershwin, Gould, and himself in the third. A clear-headed musician, unattached to any of the going fads in piano playing, and independent in his interpretative outlook, he excited the interest of his house and won the sort of applause that goes to genuine artists rather than that which attends mere brilliant executants. He adapted his instrument to the composer whose pages he had at the moment under review, lending appropriate tone to each and adapting his style to every one in turn.

He secured particular approval for his performance of the Chopin Sonata in B flat minor, possibly for the negative reason that he didn't try too hard to point up its familiar effects. He just meditated it through and let the audience recall old associations with it, not inviting people to change their thinking to conform with his. Quite an idea, too, for a player to refrain from assuming special possession of a masterwork and calling on listeners to readjust their fancy, and to alter their attitude to it.

That for Chopin; but for Debussy, something else. There has come to be too much of a standard manner in the presentation of Debussy, and Mr. Hacker refuses to follow along with anything of the sort. He displayed notions of his own regarding Debussy's "Bruyères," "General Lavine," and "Feux d'Artifice." He went so far as to stand before the piano and make some remarks to the assemblage before playing "Lavine."

Very good; Debussy belongs to a passing era, but there remains much unsaid about his music still. Then, down in the forefront of time, with his own "Soliloquy," Prokofiev's Four "Visions Fugitives," Gershwin's Prelude No. 2, and Gould's "Boogie Woogie Etude" he took command of the situation with all the freedom and assertion of a musical knight errant.

W. P. T.

Iturbi Praises Symphony Chief

Famed Pianist, Pausing At Airport, Lauds William Hacker

Iturbi, a dapper little man in a tan gabardine suit, and a green and red striped tie, had nothing but praise for William Hacker, a former pupil, who is now conductor of the Arkansas Symphony Orchestra—the orchestra slated to present a concert in Texarkana on Saturday, March 9.

"Hacker is a conductor, a composer, a great musician—he is everything," Iturbi exclaimed. When told that Hacker was to present a concert here on March 9 he said, "I am to be in Dallas around that date, and I will certainly see if my manager can arrange for me to be here in Texarkana for the concert."

Iturbi, with an amiable smile, said, "yes indeed, Hacker is one of the best musicians that I know. He was a pupil of mine for years in New York and later in Rochester. Tell him 'hello' for me and wish him all the luck in the world."

BOSTON

HERALD . . . "William Hacker is an artist of considerable technical stature and has obviously been **well schooled.** He has an **effortless power** . . . really let himself go (Chopin B flat minor Sonata) . . . in that work the opening and closing movements were particularly well played. Mr. Hacker projected the Debussy selections with **sensitivity** and a **fine feeling for mood and atmosphere.** The 'General Lavine' etude had humor while the Feux d'Artifice was done with **skill and sureness.**"

POST . . . As a performer, Mr. Hacker has **plenty of assurance, backed up by a fluent technique and an excellent sense of rhythm.**"

CONDUCTOR
Arkansas State Symphony Orchestra

NEW YORK

PM . . . **"there is no doubt that he is a gifted musician.** He has an **impressive technical equipment;** he plays with a **firm, masculine touch that lends authority and conviction to his interpretations."**

TIMES . . . "revealed **engaging qualities** as a pianist . . . Debussy group most successful of all . . . both **projecting the material sound picture and achieving the intangible impression of atmosphere** intended by the composer. The Ritual Fire Dance of de Falla was given with **facility and zest.** Mr. Hacker in the classic group displayed a **pleasing and flexible tone** and a technique that was quite up to the demands of the closing Allegro and Presto of Beethoven's F-minor Sonata, Opus 57 ('Appassionata')."

HERALD TRIBUNE . . . "Mr. Hacker has a **solid and well rounded technique** at the keyboard. His **rhythm is strong and his phrasing sensible** . . . he brought a **swift and brilliant simplicity** that was appropriate and pleasurable." (April '45)

HERALD TRIBUNE . . . "Mr. Hacker gets about the keyboard with comparative ease and is swift of finger when there is need to be. He drew **richly colored and pleasant tones** from the instrument yesterday and employed a **wide range of useful sound.** In the three Preludes of Debussy, **he exploited to the full the coloristic opportunities** of the pieces and succeeded in keeping clear the faster passages." (April '46)

HERALD TRIBUNE CRITIC GIVES COMPOSER RECOGNITION
(April '46) "Mr. Hacker's own piece, which was heard for the first time, is a slow but **explosive bit of self-analysis** which centers around a violent climax of full chordal sonorities played tremolando. Its general layout is a going up and coming-down pattern; the actual musical material (which is dissonant and roaringly thick in the lowest register) being distributed over this simple scheme in a rather **privately meaningful manner,** the traditional connections being only vaguely referred to."

WORLD-TELEGRAM . . . "William Hacker, young pianist-conductor-composer, concentrated on a **sheaf of sound keyboard readings** yesterday at Town Hall. Showing marked growth in style since last year, Mr. Hacker ranged glibly over a wide literature from Scarlatti to Morton Gould."

MEXICO CITY . . . **"A Master Director."** (S. Kahan)

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CHICAGO TRIBUNE . . . "Hacker is going places in the musical firmament. On his way up he is leaving a lively trail of orchestral sparks which are shedding new light on music in Arkansas."

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MEXICO Goes Through Cycle of Inflation

By VERNA CARLETON MILLAN

Mexico, D. F.

This decisive year of 1946 will undoubtedly prove that Mexico is fast becoming an important music center which foreign artists may well take into consideration when planning their tours.

How different the scene is here today from that just a few years ago, when half-empty houses were the rule and the number of top-notch recitals given annually could be counted on one hand! This does not mean, however—and let us be frank about it—that the recent demand for concert tickets is wholly related to an awakening appreciation of good music.

Mexico, at present, is swamped with inflation money. In this fevered, desperate post-war environment, where $20,000 mink coats are displayed, with supreme nonchalance, in the theatre lobbies, the ability to pay for a box at the ballet takes on a social rather than an artistic significance. The bigger the name involved, the bigger the audience. This is, no doubt, a phenomenon that can be observed not only in Mexico but in every other country that possesses a fluctuating population of wealthy expatriates and local new-rich.

One can only hope that with time this abnormal situation will adjust itself. Concert prices have been forced up, due to the demand for tickets, far beyond the economic capacity of most real music-lovers and students who need music, in a way, more than anyone else. Popular-priced concerts have been wofully neglected, on the whole; and in all this scene of frenzied activity, someone needs to sound a warning or at least a plea for a return to normal standards.

Native Artists "Neglected"

Almost without exception, Mexico's leading musical personalities are alarmed over the present crisis in the country's musical life. While any foreign artist can remain assured of a warm reception, particularly when he has the proper advance publicity, the best Mexican concert artists are facing the most bitter neglect. A tragic example of this has been the recent spring season of the Symphonic Orchestra of the National University, an organization that has waged a fight against apathy and indifference nothing short of heroic. In spite of the unusual programs given this year and the excellent diirection of José F. Vazquez Rocabruna and other guest conductors, only a sprinkling of university students and their friends could be found in the huge theatre of the Fine Arts Palace.

Obviously, these concerts were ignored because they are not considered too fashionable; and this intrusion of snobbery into the realm of a country's cultural life can only be deplored. The only two concerts that drew a slightly larger audience, fortunately, were those directed by the very able and understanding director of the Baltimore Symphony Orchestra, Reginald Stewart, who gave us a truly outstanding performance of Tchaikovsky's Sixth Symphony.

An even more recent example of the disdain felt here for national art can be found in the recitals given by the Mexican pianist, Angelica Morales, on her return from Europe after many triumphant years. Indeed, the past decade had woven a legend around her name; and it did not seem quite possible that she could live up to it. Her concerts, however, proved her to be an enchanting artist, blessed with a tone of exquisite delicacy. She was acclaimed by her friends, both old and new, but so fine an artist deserved a much larger audience.

How can young Mexican artists get a hearing at all when managers obviously prefer to sponsor the profitable foreigner? What educational measures can be taken to correct the prejudices and discrimination that now exist against all that is national? Other countries have had these same problems and have solved them with energy, and time. We can only hope that the leading Mexican personalities in the music world will try to unite in some definite plan aimed to overcome these difficulties.

Festival of Russian Music

Among the outstanding spring concerts were two called "Festival of Russian Music" sponsored by the Mexican-Russian Cultural Relations Institute, with Vladimir Shavitch conducting the orchestra and chorus. Shavitch is a magnificent director who not only seems to penetrate the music itself but is able to communicate this rare understanding to his musicians. Prokofieff, Borodin, Tschaikowsky and Shostakovich emerge beneath his baton with new color, as though revived and freshened by contact with his personality.

An unusual feature of the Festival was the premiere of Kostakovsky's new symphonic poem, Youth, a vigorous, bold composition that confirms the original promise of this Mexican-Russian composer. Soloist of the Festival was the baritone George Randol, who sang, with a superb voice and dramatic intensity, the Song of Balaclava and the Ballad of Varlaam from Moussorgsky's Boris Godounoff.

Firkusny in Mexican Bow

Rudolf Firkusny, Czech pianist, was introduced to Mexican audiences in a series sponsored by the Daniels Concerts. We had already heard many excellent reports of him from the States and he did not disappoint his audience. Firkusny plays with musical brilliance.

In addition, his programs were unusually interesting for they contained music of many Bohemian composers, such as Martinů, heretofore unknown in Mexico. Also featured were Beethoven, Debussy, Scarlatti, Bach, Chopin and Smetana.

Heifetz Acclaimed

On April 26, Heifetz was heard here in the first of a long-awaited series of recitals. It was almost impossible to obtain seats, so great was the advance demand; but in spite of this, Heifetz did not make concessions to popular taste. Bach's Partita in E Major for violin solo was a masterly achievement, played with absolute poise and a translucent tone. This was followed by Glazounoff's Concerto, Beethoven's Second Sonata and compositions by Debussy, Poulenc, Rachmaninoff and Sarasate. All in all, it was a memorable evening.

Plans for Summer

Carlos Chavez's 1946 Symphonic Orchestra season promises, without doubt, to be one of the most unusual in the entire 19 years of this organization. It will run from May 17 to Sept. 8. Igor Stravinsky, Paul Hindemith and Darius Milhaud have been engaged as guest conductors. Among the soloists are Alexander Uninsky, Albert Spalding, Gyorgy Sandor, Louis Kaufman and Imre Hartman. Luis Sandi and J. Pabro Moncayo will each direct concerts.

The National Opera will begin its season on June 11 with a performance of Faust, featuring Stella Roman, Ezio Pinza and Raoul Jobin. Other guest stars engaged so far are Lily Pons, Dorothy Kirsten, Ellabelle Davis, Winifred Heidt, Ferruccio Tagliavini, Eugene Conley, Mascherini, Ivan Petroff and Gerard Pechner. Many of these had triumphant successes here last year and will be enthusiastically welcomed back.

Dominican Republic Ambassador

Mexico also heard, for the first time, a full program of the latest music from the Dominican Republic when Enrique Mejia Arredondo, director of the Orquesta Nacional de Santo Domingo, conducted a special concert of the Symphonic Orchestra of the National University. For more than two hours we listened to the work of composers such as José Ceron, Juan Francisco Garcia, Manuel Simó, E. de Marchena, Rafael Ignacio and a long symphony Number One by Mejia Arrendondo himself. With the exception of Ignacio's Folkloric Suite based on native dances, the rest of the music captured the attention largely because of its strong romantic influences.

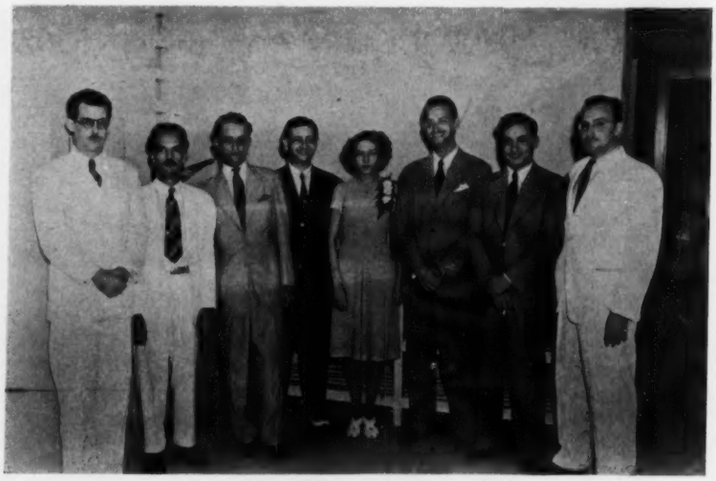
CUBA Chooses Scholarship Winners

The Cuban-American Music Group, which has been actively continuing its efforts for Cuban concert music in the United States and American music in Cuba, will announce shortly the winning composer in the competition to bring a young Cuban to the Berkshire Music Center this summer for advanced study.

The Cuban committee of three, which reviewed and passed on manuscripts submitted to it, included José Ardévol, composer, conductor, critic, Dr. Diego Bonilla, director of the Municipal Conservatory of Havana, Mme. Maria Munoz de Quevedo, conductor of the Havana Choral Society. The New York committee includes the composers Aaron Copland, Paul Bowles, and Arthur V. Berger.

The scholarship, given jointly by the American Steel Corporation of Cuba and the American Tropical Products Corporation of Cuba, sponsors of the program of the Cuban-American Music Group, includes transportation to and from Cuba for the July 1-August 10 session at Tanglewood, Mass., of which Dr. Serge Koussevitzky is director; study in composition, admission to all concerts, lectures and general activities, and the nine concerts of the Boston Symphony Berkshire Festival.

The Group has sent considerable information to Cuba about American music of the past and present and has distributed to libraries and universities in the States special articles relating to Cuban music. Work is now under way toward the completion of a booklet to publish the biographies of thirty Cuban concert composers of the past and present, which will be made available for reference to libraries and universities in the United States. The Cuban-American Music Group includes Aaron Copland, acting chairman, José Ardévol, Paul Bowles, Gilbert Chase, Ethel S. Cohen, Henry Cowell, Pedro Sanjuan with Erminie Kahn as executive director.



MEMBERS OF CUBA'S GRUPO DE RENOVACION MUSICAL.

Left to right: Composers Serafin Pro, Edgardo Martin, Julian Orbon, Hilario Gonzalez Iniguez; the pianist Margot Fleites; the composer Harold Gramatges; the pianist A. Fernandez Ramos, and Juan Antonio Camara, composer. Jose Ardevol, leader of the Grupo, and several of its young composer members, do not appear on this photograph.

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THE DANCE

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Formal announcement of the Ballet Theatre's Covent Garden engagement and termination of its association with S. Hurok was made at a luncheon, May 1, in the Waldorf-Astoria Jade Room by Lucia Chase and Oliver Smith, co-directors of the company. Miss Chase stressed the point that the company would no longer be billed as the "Greatest in Russian Ballet"; that "it will continue to be truly international. It will continue to search out and encourage talent wherever it finds it, regardless of nationality."

Oliver Smith, Lawrence Langner of the Theatre Guild, and Sir Francis Evans, the British Consul General, also spoke. The latter welcomed the dancers to England and gave them a detailed account of what they might expect in bombed-out London.

The London season will extend from July to September, and a repertoire of twenty ballets will be presented.

"Met" Season Continued

Meanwhile, performances at the Metropolitan, still guided more or less by Hurok, continue at an unsteady level—a level marked by few brilliant performances and few inferior performances. It seems more and more apparent that some disciplinary artistic direction is needed. There is an air of carelessness and shoddiness about the productions these days. The dancers, individually, are dancing their best, but there does not seem to be an over-all authority to watch each performance, correct errors or pick up the laggards.

The Petrouchka on April 25 is a good case in point. Danced by Lucia Chase (The Dancer), Michael Kidd (Petrouchka), Andre Eglevsky (Blackamoor) and the large supporting cast, the performance was one of those which never did degenerate into a yawning affair, but at the same time certainly did not raise the hackles of the audience. Mois Zlatin, in the pit, paced the music on the slow side, and some of his tempos were ponderous. Chase, Kidd, and The Blackamoor (the program listed Eglevsky, but style and movements were unlike those of that dancer) danced competently enough but without conviction.

On the same program, Lilac Garden and Princess Aurora also were seen. Zlatin conducted both, and Bela Lublow played the violin solo in the Chausson Poème with dubious results; he and the orchestra were struggling against the dampness of the night, which played havoc with all the strings. The leads in Lilac Garden were taken by Kaye, Kriza, Romanoff and Alonso. Kaye and Alonso are extraordinary in this work and one could easily imagine the roles were created just for them, though the ballet was first presented some years ago in England. Kriza has proven himself a natural as Hugh Laing's successor, but Romanoff doesn't contribute to the dramatic impact the way Tudor did.

With the exception of the Eglevsky-Alonso Bluebird Variation, Princess Aurora is an all-Markova show. And, as usual, her performance was the epitome of dance artistry.

Graziana and Undertow

If the *corps de ballet* was not quite up to snuff in the April 29 performance of Graziana, the soloists—Alonso, Kaye, Adams, Eglevsky—were in top form. Though efficiently choreographed, the work is so long and taxing that one sometimes wonders if it is worth all of the effort. The use of a full three-movement concerto (in this case Mozart's G Major, K. 216) for pure dance is not only an ambitious, but also a dangerous undertaking. Regardless of how inventive the dance patterns may be, after about 15 or 20 minutes a degree of monotony is bound to creep in.

Other ballets on that evening were an improved Firebird, especially on the part of Markova whose final birdlike fluttering was the last word in theatre magic; Eglevsky's Apollo with Alonso, Kaye and Fallis; and the lengthy Tally-Ho with vivacious Janet Reed torn between her genius husband, Romanoff, and the Prince, Kriza. Zeller conducted the entire evening with the exception of the Firebird, which Zlatin took over.

Most compelling on May 1 was Tudor's Undertow. Michael Kidd portrayed the part of the Transgressor with strength and Muriel Bentley handled the role of Ate (formerly Alonso's part) with authority. However, Lillian Lanese still has not mustered the dramatic power to make Medusa the exciting and deadly symbol that Nana Gollner, for whom the role was originally created, was. Schuman's score wears very well and Zeller conducts it with complete understanding. Aleko and Princess Aurora were the other two ballets presented. Though Nora Kaye is superb with Kriza and Eglevsky in Aleko, the lengthy and dated ballet is hardly worth the effort.

New Dancers in Pillar of Fire

At the performance of Pillar of Fire on May 3 one was overly conscious, for the first time, of the dance steps proper. While Kaye, Chase and Reed are just as fine as ever in the role of the sisters, Kidd and Romanoff are miscast in replacing Laing and Tudor, and instead of the choreography flowing, it was a sequence of ballet maneuvers—without too much dramatic continuity. The ballet is sadly in need of its choreographer's attention. The evening opened with a fair Les Sylphides, danced by Kaye, Alonso, Fallis and Eglevsky. In Pas de Quatre, Alonso was completely in the style of the period; Janet Reed came a close second while Kaye and Albia Kavan just danced. The final work, Fancy Free, was the high spot of many evenings. It was danced in the true Ballet Theatre spirit. Jerry Robbins, Kriza and Rall, seemed to have a wonderful time dancing with Janet Reed and Muriel Bentley. Perhaps Robbins' guest appearance had something to do with it, but this was one of the most highly spirited performances of the season.

Danscore, a New Device, Notates Action

Richard Drake Saunders, our Hollywood representative, has devised what he calls a Danscore, which, he claims, is to dancers what scoring paper is to musicians. His sheet is divided into three columns; one for music (though only the accent is important and need be indicated); one column representing a bird's eye view of the stage; and, finally, a column containing a method of notating the action. The latter contains a list, of ballet terms—écarté, échappé, effacé, élevé and so on—which can be encircled. That is ballet terminology; for skating, tap, ballroom or acrobatic dance, sheets of appropriate terminology are supplied. According to its inventor, with its use any dance, no matter how complicated, can be set down with complete accuracy.

ASADATA DAFORA AND BERNICE SAMUELL in A Tale of Old Africa at the annual Dance and Music Festival of the African Academy of Arts and Research, held in Carnegie Hall on April 25 and 26. (Photo by Walter E. Owen.)

Dafora in Carnegie Festival

The African Academy of Arts and Research presented its third annual festival of dance and music, directed by Asadata Dafora, on April 26 and 27 at Carnegie Hall. Mrs. Eleanor Roosevelt was the guest of honor on the first evening and Mrs. Mary McLeod Bethune on the second.

This season the major work of the festival was A Tale of Old Africa. It tells the story, with the assistance of dance, music, and narration, of the coming of the white man to the dark continent. It is a massive production—exciting color and rhythm far outweighing any of the rough edges. The principal dancers in addition to Dafora, whose work is well known here, were Princess Orelia, Clementine Blount, Randolph Scott and Bernice Samuell. These dancers were all skilled and at the same time revealed an authenticity that was fascinating. The expert narrator was William Greaves. On the second evening Katharine Dunham's group made a guest appearance in honor of the Festival, performing the Rites De Passage with music based on a native theme by Paquita Anderson.

Sybil Shearer at Times Hall

Sybil Shearer was greeted by a host of friends and admirers when she returned to Times Hall on May 3. The program went swiftly, at times almost too much so, for some of the dances were merely fleeting impressions rather than fully developed themes. Miss Shearer's approach is purely subjective and her dances are mostly based on the futility of life and the general lack of sanity in the human being. Her movement is extremely individual. However one feels she does not use her capabilities to advantage. Except in rare instances, as in the Ravel, when a lovely lyric quality was evident, Miss Shearer resorted to use of arms, hands and body in small movements. This had a frustrating effect. Nevertheless she is a dancer of great resources and one of the most gifted of the contemporaries.

Dance News

Since Swan Lake, which was Mme. La Meri's first radical departure from pure authentism, the idiom was repeated in Scheherazade and then in the Indo-American Gesture Songs. The Bach-Bharata Suite, which is to be premiered on May 21, promises to be entirely different from all three. As the dancer explains, "I have selected typical excerpts from Bach and interpreted them in pure dance (nrtta) using the oldest known dance technique, the Bharata-Natya of South India. With this I hope to set forth three ideas: that Bharata-Natya is a style of movement and not a purely racial and ethnologic vehicle; that the hand gesture is only a fraction of the complete Bharata-Natya dance science, and finally, I hope to set forth the universality of the creator by combining the architectonic technical expression of ecclesiastical inspiration of two widely separated sources—Bach and Bharata. . . . Activities at the Ethnologic Dance Theatre during the first part of May were two performances of Devi Murti, a lecture by La Meri on Far Eastern Dance, a recital by Ruth St. Denis and two evenings of Gesture Songs by La Meri and Sylvia Leicht. . . .

Pilar and Rozzino, who danced at the Carnegie Pop concert on May 11, will join Rosario and Antonio's concert unit for the tour of Mexico and South America this summer. . . . Anna Sokolow appeared at the YMHA Dance Theatre on May 12. . . . Tashamira, now under the management of Roxanna Wells, is scheduled to appear in Montclair, N. J., on May 22.

•

Balogh Piano Album Chosen For "Year's Best Ten"

Erno Balogh's album of Bach's Two Part Inventions (Asch album DM 102, four 10-inch records) was chosen by the New York Times as one of the year's ten best recordings, the only piano discs in the group. Mr. Balogh's record of the Beethoven Sonata Pathetique (Vox Record) has been released, and several other of his recordings are soon to be on the market. Mr. Balogh is also known as a composer, concert pianist and accompanist.

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Asadata Dafora

The crescendo of jungle drums, the frenzy of tribal dance, the chant of native voices dramatize a tale of life on the Gold Coast of Africa, as Asadata Dafora, noted African choreographer and dancer, with a company of seven dancers, drummers and singers, enacts scenes of love, combat and festivity from his dance-opera, "Kykunkor".

The Hawaiian Federation Dancers

Straight from the moon-bleached sands of Hawaii's isle of romance come the authentic songs and dances and the native performers from the Hawaiian Federation of America. The program ranges from the traditional chants and dances of war, love, and story to modern comedy and romance. The picturesque charm that tourists sail a thousand miles to find!

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In the role of a sayer, Michael Strange, distinguished actress, poetess and playwright, presents GREAT WORDS WITH GREAT MUSIC. She recites great passages from the Old Testament to the music of Bach, Brahms, and Debussy; The Story of Jesus to scores from Wagner's "Lohengrin" and "Parsifal". Alternate programs feature the verse of such modern poets as Dorothy Parker, Vachel Lindsey, Ogden Nash, and Russell Davenport, to a musical background of Corelli, Salzedo, and Carpenter. A thrilling, dramatic interpretation of WORDS by a poet and actress, to the stirring accompaniment of a HARP, PIANO or HAMMOND ORGAN.

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Grena Bennett—New York Journal-American, 1945

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RADIO, TELEVISION:

By William A. Taylor, *Radio Editor*

SIR THOMAS BEECHAM REHEARSES THE DELIUS IDYLL with CBS's Invitation to Music Orchestra.

"Invitation to Music" Presents Classics and Unfamiliar Music

Beyond the scope of the standard classical repertory, which is always pretty certain "box-office," there is a wealth of excellent music literature which is seldom heard, particularly on the air. Cognizant of this fact, CBS decided to evolve a plan for a series with the express idea of programming such music direct to radio audiences. So three years ago in April a virtually new format for a half-hour series titled Invitation to Music (Weds., 11:30 to 12:00 P.M., EST) made its debut.

From the start, the program met with gratifying response and in a short time built up an impressive regular following. But, more important still, it vividly demonstrated that radio once more has broadened its scope as a medium of culture. It was indisputable evidence that dial turners, who loved serious music, could now satisfy that desire, not only in regard to the classics, but also in the intriguing field of the modern or unfamiliar works via their radio.

Unusual features have characterized the originality of the broadcasts from the beginning. An important one has been the inclusion of works of living composers, with the sole proviso that merit be the yardstick in the selections for performance. This rule also has applied to established composers—Bloch, Hindemith, Stravinsky, Prokofieff and Sibelius, as well as those others with whom American listeners were less familiar, such as Rubbra, Miaskowsky, Arthur Benjamin, Roussel and Gerald Finzi.

Another feature has been the appearance of guest conductors who specialize in the music of certain composers. For instance, on one broadcast, Sir Thomas Beecham directed the cycle of the Songs of Sunset, a *chef d'oeuvre* for Delius fans, and a brilliant introduction to those dial-turners to whom this composer was only a name.

Whenever possible, composers have been invited to conduct performances of their own works. In consequence, some of the most delightful and stimulating broadcasts have been those listing such titans as Stravinsky, Villa-Lobos, Darius Milhaud and Paul Hindemith.

But it is not always that name or fame warrants the first consideration, either with performing artists, or conductors. Worthy young talent starting to build careers are not only encouraged by Invitation to Music, but also sought after. Without question much credit is deserved for the diversified scope in programming that has been encompassed during its comparatively short tenure on the air-waves. There have been eleven broadcasts with composers conducting their own works; twenty broadcasts with guest conductors; and twenty radio premieres. The list of guest artists is impressive, including among others Dorothy Maynor, Jennie Tourel, Maria Kurenko, Alexander Kipnis, Herbert Janssen, Martial Singher, William Primrose and Claudio Arrau.

•

The fine record achieved by Invitation to Music has been largely due to the co-operation and creative imagination of three young men, each highly efficient in his respective field: James Fassett, producer, and Director of Serious Music for CBS; Bernard Herrmann, permanent conductor of the orchestra, and Ben Hyams, program annotator. Herrmann has done much to bring little-known British and Russian works to radio audiences. Methods used in shaping up the programs have not been routine, which explains to a large extent the reason for the freshness and vitality of the series.

Although programs are generally planned three months ahead, there are exceptions to the rule. The Stravinsky broadcast was arranged eleven months in advance. Sometimes a program is created on the spur of the moment. Such was the case when Villa-Lobos was in New York. Fassett met him at a cocktail party, invited him to conduct, and a program was set-up in two weeks.

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That expediency is the mother of original results has been aptly highlighted in Fassett's efforts to include French works which are literally *en location* and rented out in France and only available for performances in Europe. This problem was solved by the fact that Fassett knew Captain Dean Holt of the Air Transport Service (the husband of Mona Paulee), who makes regular plane trips to France. A scheme was worked out whereby the works desired were photostatted, brought to CBS, and then returned to France the following week. It was the only way they would be permitted out of the country. Consequently Chausson's Poeme de l'Amour et de la Mer; Henri Sauguet's Piano Concerto, and Fauré's song cycle, Le Bonne Chanson have been heard by American radio audiences.

"We strive," said Fassett, "to create an atmosphere of familiarity in an effort to convey to the listening audience a personal sense of the composer's music and his times, rather than the value of the opus."

"And," interjected Ben Hyams, "you may depend on it, that no matter how forbidding a printed composition looks, or a composer seems in print, there is, if you take the trouble to find it, a fascinating story behind every score. Radio is no place to pontificate. CBS's experience has been that you cannot play up or down to radio listeners if you want effective programming."

That these timely observations based on experimentation in programming have been successful in their practical application has been brilliantly and originally proven in Invitation to Music.

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Leon Barzin Wins Ditson Award

Leon Barzin, WQXR orchestral conductor and music director of the National Orchestral Association, was named as the 1946 recipient of the Alice M. Ditson Award of $1,000, presented annually at Columbia University to an American conductor for distinguished service to American music. Announcement of the selection of Mr. Barzin was made on May 1 by Dr. Frank D. Fackenthal, acting president of the University. Mr. Barzin conducted the concert of the NBC Symphony Orchestra in the McMillin Academic Theatre on May 11, as one of the features of Columbia's Second Annual Festival of Contemporary American Music.

Mr. Barzin has been associated with WQXR since January, 1944, and during that time has featured some of the best known concert personalities, as well as introduced to radio young artists and composers who have since attained prominence. His programs reflect an interest in contemporary American music, thus giving many young composers an opportunity to have their works performed through the wider medium of radio. Barzin is heard over WQXR in the Treasury of Music on Monday evenings and Silhouettes in Tone on Wednesday and Friday evenings (7:30 to 8:00 p.m., EST). He also conducts the WQXR Symphony Orchestra in a monthly series of Sunday concerts from Times Hall.

•

"Let's Go to the Opera," Sunday Series, Bows

Presenting a new summer series of Sunday evening programs listing well known arias sung in English together with operatic stars and orchestra. Let's Go to the Opera (7:00 to 7:30 p.m., EST) made its debut on April 28 over the WOR-MUTUAL network. Lawrence Tibbett and Marie Rogndahl were the featured soloists with Thomas Scherman conducting. The program comprised such standbys as the Prelude to Act III of Lohengrin; Lawrence Tibbett sang the Toreador Song from Carmen, Song to the Evening Star from Tannhäuser, Valentine's Air from Faust, and joined Miss Rogndahl in the Act I duet from Verdi's Rigoletto. Miss Rogndahl's solo selection was the Laughing Song from Die Fledermaus by Johann Strauss.

The program registered a decided success, with Tibbett in excellent form, and Miss Rogndahl's light but pleasing voice appealing. The orchestra, under Mr. Scherman, played no small part in adding sparkle and verve to the presentation. To lovers of operatic music this new series should prove entertaining.

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Toronto Philharmonic "Prom" Concerts Broadcast by C.B.C.

In an hour broadcast by the Canadian Broadcasting Corporation over the Dominion network from Varsity Arena, Toronto, Canada, a nation wide audience listened to the first of this season's Prom Concerts of the Toronto Philharmonic Orchestra on May 7. The concert marked the opening of the 13th annual season of the orchestra's summer concerts.

Fritz Mahler as guest conductor directed the ninety-piece ensemble with Igor Gorin, baritone, guest soloist.

An imposing array of guest conductors and well known artists are scheduled for appearances during the season. A portion of the weekly Prom Concerts will continue for the CBC Dominion network listeners during the summer on Tuesday evenings at 9:00 p.m., EDT; 10:00 p.m., EDT.

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Albert R. Raymond Leads Choir of 1,000 Voices

In a program of hymns, oratorios and similar numbers, a One Thousand Voice Choir from two divisions of the Northfield, Mass., schools was heard in a broadcast over the network of the American Broadcasting Company on May 12. The ensemble was directed by Albert R. Raymond, Director of Choral Music in these schools. The chorus was founded as a part of the school organization more than 50 years ago by Dwight L. Moody, and has been heard in numerous compositions of a Northfield group of composers as well as the works of Bach, Mozart, Handel and other great composers. The broadcast was the first made since the war by the chorus, which up to that time, was heard annually.

•

SIR THOMAS BEECHAM and MALCOLM SARGENT exchanged birthday greetings and other news in special 2-way radio program by shortwave over BBC on April 29. Sir Thomas was on the Queen Mary en route to England; Sargent was in London. BBC sent special engineers on the Queen Mary to handle technical details on the broadcast. Prominent passengers and friends in England contributed good wishes to the two conductors during the B/C.

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NEWS AND REVIEWS

CBS Network of the Americas Marks Its Fourth Anniversary

On May 19 the CBS Network of the Americas (Cadena de las Américas) an impressive 112-station chain of affiliates throughout Central and South America, Mexico and the Caribbean, begins its fifth year of full time operation.

Under the supervision of Edmund Chester, Director of Latin American Relations, long time resident of Latin America and a discerning judge of the listening preferences of our neighbor republics, the Latin-American staff works on a full-time schedule preparing programs to conform to these standards. A brilliant example of practical inter-American co-operation, it is a new "high" in important population centers of Mexico, Central America, South America and the Caribbean.

The network was dedicated in 1942 as an instrument of friendship and understanding among the Americas, and since then a balanced program schedule in Spanish and Portuguese has been beamed daily by short-wave to millions of Latin American listeners. News and analyses, special events, popular and classical music, talks by government, business and labor leaders, educational, cultural, dramatic and sport features are all represented in the program fare.

The highest dignitaries of the United States and of every republic south of the border—Presidents, Vice Presidents, diplomatic representatives, Army and Navy spokesmen and cultural leaders—have been heard on special broadcasts during the past twelve months. The Latin American artists heard regularly from Columbia's shortwave studios in New York in daily programs of authnetic music are carefully chosen leaders in their respective fields.

There is a heartening response to serious music programs in the other Americas. The New York Philharmonic-Symphony, the Columbia Broadcasting Symphony Orchestra, the Family Hour, Invitation to Music, the Columbia Concert Orchestra and Eileen Farrell, for example, are shortwaved in Spanish and Portuguese every week, and rate high on the list of preferred programs for Latin American lovers of good music.

Other artists who have participated in special programs include: Alexander Kipnis, basso; William Primrose, violist; and Erica Morini, violinist; J. M. Sanroma, Claudio Arrau, pianists; Todd Duncan, baritone; Emery Darcy, tenor; and sopranos Mona Paulee, Genevieve Rowe, and Maria Kurenko.

A separate Shortwave staff, patterned after the larger domestic network organization, has its headquarters in the CBS Studio Building in New York, and operates under the supervision of Mr. Chester. Programs are shortwaved southward by the most standard facilities. WCBX, WCBN, three of Columbia's powerful 50-kilowatt transmitters, equipped with a system of highly directional antennas, insure clear reception in the farthest regions of the hemisphere. Special receiving equipment at the affiliated stations picks up the shortwave programs for local rebroadcast by standard longwave. CBS transmitters are on the air a total of 84 hours weekly in Spanish, and 52½ hours in Portuguese.

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Reciprocal co-operation from the neighbor republics is reflected in "Calling Pan America," a weekly series bringing music and folklore direct from the various Latin American capitals to U. S. listeners. This program is heard in the U. S. over CBS Thursdays at 6:15 P.M., EST. It is rebroadcast to the other republics to help the Latin Americas become more fully acquainted with the melodies of their sister nations. Weekly orchestra pickups from Ciro's, famed Mexico City night club, are broadcast over CBS Wednesdays from 12:30 to 1 P. M., EST. In addition to native music, the best North American works, classical to popular, form an integral part of the daily schedule of the Network of the Americas.

On the lighter side, Your Hit Parade is a ranking favorite, with simultaneous Spanish and Portuguese transmissions bringing the hit tunes of the week to all of Latin America every Saturday night. This was true also of the popular Viva America program, under the direction of Alfredo Antonini and featuring the Mexican tenor, Nestor Chayres, a prime favorite until it went off the air last March.

Further proof of the Network of the America's potency in fostering good will by an exchange of culture, entertainment and information among the peoples of the hemisphere is found in the volume of mail received by CBS from Latin American listeners. Thousands of letters are received weekly from all sections, from large cities and small towns, from high statesmen and average listeners.

■

For its contribution to hemispheric solidarity, Cadena de las Americas has been awarded some of the most-prized Latin American honors. These honors include the highest civilian decorations of the Cuban Republic (Carlos Manuel de Cespedes National Order of Merit), the Dominican Republic (Order of Cristobal Colon) and the 1944 Scroll of the Pan American Colombista Society. Individual awards to Mr. Chester include the Cuban Army Order of The Fourth of September, and the Chilean Order al Merito, which was presented for distinguished service to Chile.

Without question one of the most effective private moves made thus far to implement national policy against anti-democratic penetration South of the Rio Grande was instigated by William S. Paley, Chairman of the Board of CBS. In 1940, when he was president of the Columbia Broadcasting System, he felt keenly that something should be done about the Latin-American "problem." The result was a seven-week trip through the southern continent. He returned with a 64-station-network, that started functioning in September of that year.

Made entirely on Mr. Paley's initiative, backed with enterprise capital, the achievement ranks as one of the outstanding contributions in America of furthering a consistent and constructive good neighbor policy with the Latin American Republics.

BIRTHDAY GREETINGS. **Edmund Chester, CBS Director of Latin American Relations, receives them in Spanish from a group of Columbia's "good-neighbor" musical artists on the fourth anniversary of the Network of the Americas (Cadena de las Américas), May 19, 1946.**

RADIO NOTEBOOK

Premiere B/C of ERNST BACON'S new symphonic work, Ford Theatre Suite, presented by the Southern Symphony Orchestra on NBC's Orchestras of the Nations series on April 27. CARL BAMBERGER directed. . . . DR. FRANK BLACK conducted first of a series of 4 concerts on GM Symphony of Air Program, April 28. Maestro has been director of the NBC Summer Symphony for past 9 years, sharing podium with distinguished visiting conductors. . . . SAMUEL CHOTZINOFF, manager of NBC's music division, started his musical career with piano lessons at the cost of 10 cents each, with the use of the piano included in the deal. . . . When NBC TELEVISION resumes, it will present many top Broadway hits of past seasons with original cast whenever possible. . . .

Premiere B/C of Malaga, composition for piano and orchestra by pianist-composer SOLITO DE SOLIS, who soloed in the work with ALFREDO ANTONINI directing the orchestra on the airing, May 9, of WOR-Mutual's Treasure Hour of Song series. . . . The RCA-Victor Show starring ROBERT MERRILL, "Met" baritone, will replace current format starting Sunday, June 2. . . . MARIA KURENKO, Russian soprano, scheduled for Invitation to Music, May 29.

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5—Carmen
6—Aida
7—Rigoletto
9—Love of Three Kings
10—La Boheme
11—Samson & Dalila
12—Otello
13—Tannhaeuser
14—Carmen

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NEW YORK CONCERTS: "Pops" Make Bow

Carnegie Hall took on a somewhat altered guise on Saturday evening, May 4, when the first of the seven weeks' season of "Pops" concerts was presented before a capacity audience, dedicated to the United Nations. Seventy members of the New York Philharmonic-Symphony Orchestra, clad in white coats and black trousers and directed by Dr. Artur Rodzinski, began the festive session with The Star Spangled Banner. Rodzinski then led the orchestra in a spirited reading of Rossini's Overture to William Tell.

The balance of the program was directed by the talented young assistant conductor of the Philharmonic, Walter Hendl. It comprised Quiet City by Aaron Copland; Sousa's Semper Fidelis March; Morton Gould's Pavane and Red Cavalry March; Three Dances from Khachaturian's Gaynne; Gershwin's Rhapsody In Blue, with Hendl in the dual role, soloist and conductor from the piano, and Johann Strauss' Emperor Waltz.

Robert Merrill, young baritone of the Metropolitan Opera, selected as his offerings Verdi's Di Provenza il mar (from La Traviata), Rossini's Largo al factotum (from the Barber of Seville), Blue Heaven (from Romberg's The Desert Song), and Ma Belle (from Friml's The Three Musketeers).

Mr. Hendl imbued his readings with a vivid and forceful life; in his capacity of soloist-conductor in Gershwin's classic, he gave a thoroughly adept and impressive performance. Robert Merrill sang with a resonant, rich vocal quality, with admirable diction and technical skill, and he responded with several encores. W. A. T.

PRANKISH PREMIERE.
Reuven Kosakoff, composer, Peter Donald, narrator, and Samuel Antek, conductor, discuss the performance of Jack and the Beanstalk, at the Carnegie "Pops" Concert on May 12. The work had its first New York hearing. (Photo by Ben Greenhaus.)

Barzin Leads English List

The National Orchestral Association, under Leon Barzin, gave English music at Carnegie Hall on April 22. The program opened with a Suite for Strings from the opera King Arthur by Purcell, adapted by Herbage. It is well-sounding music, though often a bit tiring due to the sameness of the string-effects. It was followed by Gordon Jacob's Divertimento. The four movements of this piece are charming and effective, if somewhat superficial music, and the audience showed hearty approval. A first performance followed—Richard A. S. Arnell's Violin Concerto, Op. 9, in one movement, with Harold Kohon as soloist. The work is rather complicated and not too inspired. A lyric episode in the middle movement seemed the best passage. Mr. Arnell took a bow from his box to the audience's applause. The most rewarding offering of the evening was the premiere of Stanley Bate's Sinfonietta No. 2, Op. 39. The work has many characteristics which show that Mr. Bate is developing his own style. Especially in the slow movement it has a quality of its own—an atmosphere which is deeply English and presents a song of the sea. The work is dramatic and has many effective climactic episodes. The concert closed with a spirited performance of William Walton's Façade Suite. H. W. L.

Schola Cantorum Sings Novelties

The Schola Cantorum, under its conductor, Hugh Ross, on April 30 in Carnegie Hall, offered an extremely interesting program. The material came from the collection of folk and art music of Spain and Russia gathered by its late founder and first conductor, Kurt Schindler. The arrangements were especially made by composers of Spain and the Americas, Pittaluga, Chavez, Copland, Wagenaar, Maganini and others. The Schola had secured the assistance of the dancers Paul Draper and Ana Ricarda, who gave added interest to the interpretation of the sung material. If everything did not come off as one had hoped for, the blame rests mainly with the stage, the lighting and the hall itself, which was not designed for anything but concert performance. Outstanding features were Selections from Goyescas by Granados, in which the chorus, Ana Ricarda and Gerald Warburg as the assisting cellist were the much acclaimed participants. From the first group Copand's Las Agachadas was especially effective. In the Russian group Draper offered an effective interpretation of Alexandrov's Les Trois Matelots, with Warren R. Waworth and the chorus assisting. The most captivating number of this group was Strolling Home, for solo duet and women's chorus, with Ethel Johnson and Selma Hurwitz as the soloists. The program reiterated Paul Draper's great gift of expressing in his dancing almost any musical mood. Whether in Knipper's Meadowland, or Shostakovich's Sonnet 66 of Shakespeare with George Headley as soloist, or later in arrangements by Wagenaar and Pittaluga, he succeeded in giving the spirit of the music he used for his dance creations. The audience was appreciative of the fare so different from the usual run-of-the-mill concerts. H. W. L.

Concert for Russian Relief

As the second event of three to help the re-equipping of the first Central Medical Institute in Moscow, an evening of Modern American Music was given at Carnegie Hall, on May 2, under the sponsorship of the Manhattan and Queens Divisions of Greater New York Committee of Russian Relief. Opening with Aaron Copland's Our Town and Elie Siegmeister's Ozark Set, the Youth Orchestra proved itself an excellent ensemble, which draws its greatest force from the enthusiasm of its members and the inspired leadership of Dean Dixon. Bernstein's Jeremiah Symphony received a reading which surpassed in its conception and its familiarity with the spirit those heard here previously. Nan Merriman excelled as the soloist in the moving last movement.

A little recital in itself was offered by Isaac Stern, violinist. The finesse of his phrasing and the imagination of his readings were shown in works by Kabelevsky, Prokofieff-Grunes, Gershwin-Heifetz and Saint-Saens. Marc Blitzstein scored by playing and singing excerpts from his Unfinished Musical. The clever lyrics and the pleasant music captivated the audience. Muriel Smith, the Carmen of Carmen Jones, proved herself an excellent singer and diseuse in works by Gershwin, Bernstein and Earl Robinson. The charm of her voice and personality scored strongly.

The evening closed with the cantata, The Last Speech, by Lou Cooper, the libretto arranged by Carl Carmer, with quotations—from Stephen Vincent Benét and Franklin Delano Roosevelt. The deeply moving work, in spite of some too theatrical effects, captures effectively the spirit of the theme. The successful participants also included the Ray Block Chorus, Eric Dressler, narrator, Maria Matyas, soprano, Evelyn Pasen, contralto, Robert Marshall, tenor, Tivis Wicker, baritone, and in two speaking parts Robert Dryden and John Flynn. Rousing applause followed the stirring performance. H. W. L.

Teachers College Concert

Teachers College of Columbia University presented a most interesting concert on Saturday afternoon, May 4, at Town Hall, Harry R. Wilson conducting the choral numbers and Norval L. Church the string orchestra. The program, of all-American music, was widely varied, one choral-prelude, America, sing your song, by Domenico Savino, being outstanding in its rich harmonies. Three Fuguing Tunes by William Billings held some lovely effects in pace and dynamics. Raymond Burrows and Anthony Loudis contributed two-piano numbers by Abram Chasins, Rudolph Gruen and Harold Triggs, whose Afterlude, No. 6, was dedicated to the performers. Folksongs, including two of Mr. Wilson's arranging, gave a racy flavor. A Concertino by Arthur Kreutz for oboe and French horn with string orchestra, fairly classical in form, had Clement Lenom as oboist and Robert Westervelt as horn player. An impressive choral group was Dedication by Douglas Moore to a poem by Archibald MacLeish, Alleluia by Randall Thompson, The Marshes of Glynn, Joseph W. Clokey's setting of the Sidney Lanier poem and William Schuman's A Free Song to Walt Whitman words. The final number, One World, by Geoffrey O'Hara (poem by John Bratton), was a beautiful instance of lyrical declamation, repeated in order that the audience might sing it with the choir from miniature scores distributed with the programs. The choir's tone was skilfully balanced on the whole. Mr. Wilson directed with spirit and fine shading, and acted as an engaging master of ceremonies. Many of the composers took bows. T. P.

Jeritza Returns

Greeted with cheers by the sold-out house which overflowed upon the stage, Maria Jeritza marked her homecoming to New York with a recital in Carnegie Hall on April 29. Garbed in a spectacular white evening dress, Mme. Jeritza in her appearance and bearing conveyed the glamour of yesteryear. When intermission came the stage changed into a garden from gifts of admirers. In this setting she sang her operatic excerpts, Voi lo sapete (from Cavalleria Rusticana) and the closing scene from Strauss' Salome and as encores, the Suicidio aria from Gioconda, The Cry of the Valkyrie and other pieces of her former repertoire. Each offering was received with endless applause until the lights went on.

Mme. Jeritza retains unquestionable personal charm and power, and when she sang and acted Salome, one did not wonder why she had been the toast of two continents in this part. Today her vocal delivery is often unreliable in pitch and marred by not always tasteful *rubati* and liberties which made her first rendition, Dich teure Halle from Tannhaeuser, lacking in style, and affected her singing of Lieder such as Schubert's Erlkoenig French songs by Debussy and Duparc. But her Salome scene revealed that she remains a stage personality. H. W. L.

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New York Times, Dec. 22, 1945:

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Hazel Griggs in Piano Novelties

Hazel Griggs' piano recital at Town Hall on April 20 brought two sonatas by Scarlatti, Haydn's Andante and Variations, the Sonata by Alban Berg, Chopin's Sonata in B flat minor, Six Pieces by Brahms, op. 118, Three Preludes by Gershwin, and first performances of La Cuelga and Carretera De Estepona by Paul Bowles and Charles Mills' Toccata. This list followed Miss Griggs' custom of assembling interesting programs; especially commendable was her choice of new works, colorful and provocative as to rhythm and content. D. B.

Kenneth Spencer Impresses

A combination of a strong, velvety voice and an intelligent interpretative power marked the Easter Sunday afternoon (April 21) concert of Kenneth Spencer, bass. Opening with Mozart's Within This Sacred Dwelling in English, Mr. Spencer climaxed his first group of songs with the recitative and air from Acis and Galatea by Handel. Among the four Schubert songs, the most outstanding was Der Wanderer; each song demonstrated a wealth of inner feeling, beauty of tone, and excellent German. Three French songs were also done expertly; however, an occasional lack of control of light legato in the upper tones did not show the young bass at his best. A rendition of Meadowland and Annie Laurie brought unabated applause. Lyrics in English and Negro folk music completed a most satisfying afternoon by a true possessor of the art of song. Jonathan Brice's expert accompaniments enhanced each number. A. A. R.

Lois Tucker Introduced

Lois Tucker, lyric soprano, is a charming young girl with a charming voice which is at present limited in proportions and not entirely ready for the Town Hall debut which she made on April 21. Further training and experience will give the singer better control of her vocal assets, which appear to be of some value if skillfully used. Her program embraced many well-known songs and arias for soprano, the Deh Vieni and Non so piu by Mozart; French compositions by Martini, Fauré, Debussy and Delibes; Elsa's Traum from Lohengrin; and a concluding group in English. William Spada was the accompanist. M. C.

Barbara Stevenson and Co-Artists

Barbara Stevenson, soprano, assisted by Robert Baker and Alice Wightman, pianists, presented compositions by Lazare Saminsky at Times Hall, April 23. Miss Stevenson carried through her difficult assignment with ease, assurance and matching musicianship, revealing new facets of artistry in her interpretations. Her voice was fluent and liquid in quality with a clarity of diction and lucid understanding of textual and phrase values that enhanced the spell of this colorful music. The three numbers for piano, dexterously delivered by Mr. Baker, were interesting for atmospheric shading, sonorous tone and vivid rhythmic effects. Selections listed were O Nebulous Mist; Two Songs from Verlaine; Awakening; Arioso of the Beloved from the opera The Plague's Galliard; Spring Garden; In the Forest; At the Night of St. John; Loneliness; The Next Market Day; Mary Stuart's Farewell (from the Songs of Three Queens); Song of Songs; Queen Estherka's Laugh. Instrumental works were Vision, Dance of the Sabbath, and Grass. M. C.

Aubrey Pankey's Recital

Aubrey Pankey, baritone, gave his annual recital at Town Hall on April 23. His taste is excellent; his command of foreign languages furnishes him with a first-rate diction, and his musicality is unquestionable. He also has great charm when interpreting songs which rely upon putting over a point, and he capitivated his numerous audience with all these qualities of performance. His voice is not big, not too mellow, and sometimes even throaty. But in his offerings of classical numbers, songs of Schubert, Guion, Quilter, Rachmaninoff, Gallet, Gustavino, Fauré, Massenet, and a very impressive selection of Spirituals, the musicianly interpreter triumphed over these limitations and gained a decided success, giving encores. H. W. L.

Carmen Abel and Laura King

Carmen Abel, blind lyric soprano, and Laura Fortune King, pianist, 1945 winners of the Music Education League, Inc., were presented as soloists with the Centre Symphony Society Orchestra at Town Hall on April 24. Miss Abel sang the Jewel Song from Gounod's Faust, Mrs. H. H. A. Beach's Ah, Love But a Day, and Alvarez' La Partida. Miss King played MacDowell's Second Piano Concerto in D Minor. Both young artists showed talent. Angelo A. Consoli led the orchestra in two numbers. A. A. R.

Horowitz Closes Series

Vladimir Horowitz closed his series of three New York recitals at Carnegie Hall on April 24. The sold-out house (with seats on stage) listened enraptured to a program consisting almost exclusively of Romantic works. Mendelssohn's Variations Sérieuses and Schumann's Arabesque were followed by Prokofieff's Sonata No. 7. The second half brought a Chopin group and closed with Horowitz's own transcription after Liszt of Mendelssohn's Wedding March and Variations. With four encores, among them an almost unbelievably beautiful reading of Schumann's Traeumerei, and at the close his amazing transcription of Sousa's Stars and Stripes Forever, he rewarded the audience for an enthusiastic ovation. H. W. L.

Anita Weinberg Plays

Anita Weinberg, in piano recital at Times Hall on April 25, played works of Bach, Mozart, Schumann, Kabalevsky, Ravel and Chopin. Her intelligent interpretations were sensitively conceived and executed with skill, Ravel's Ondine being a particularly striking example of her excellent equipment. Her feeling for period and style is authentic, but if one must find some fault, it is that the "dainty" effect seems to have undue attraction for her, sometimes dwarfing the importance of the music's message. T. P.

(Continued on page 28)

HENRY L. SCOTT IS UNIVERSITY FAVORITE

Henry L. Scott's concert has been repeated by universities and colleges probably more than any other concert attraction. His wide appeal to audiences of all ages is partly responsible. Primarily, however, his versatility provides that combination of concert and theater so vitally needed by music and drama departments in every large educational institution. Purdue calls him "the most colorful, likable personality ever to appear on the campus." Headlines after his Oregon State recital read "Lyceum Goes Wild Over Henry." Above all, as one university president recently expressed it, "Henry L. Scott's concert is the greatest single contribution to the advancement of music and art humor appreciation in America today."

Turn to ✔ mark, page 29.

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Melbourne (Australia) Herald:

"After hearing Paul Smith sing, we were convinced we had been listening to a dramatic tenor of unusual quality, range and power. The man himself possessing a very charming personality."

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New York Amsterdam News:

"Gave a fiery and dramatic portrayal of the magnificent role of 'Otello' (Brooklyn Academy of Music) . . . Consistently on pitch; attacks were sure and musicianship excellent."

Nick Kenney, N. Y. Mirror:

"A GREAT TENOR."

HOLLAND: Despite War's Devastation, Her Music Shows Strong "Come-Back"

By FRITS NOSKE

The Hague

Music in Holland has recovered sooner than was generally expected. As early as the month of liberation a number of important concerts were given, and by last November the music life was as intensive as in pre-war times. At the present moment there are Symphony Orchestras performing in Amsterdam, The Hague, Rotterdam, Utrecht, Arnhem, Haarlem, Maastricht and Groningen, with a number of smaller orchestras, several excellent choruses and many chamber music groups. As for opera and ballet, these have always been less prominent a feature of our musical life, though the young Amsterdam Opera promises a fair development.

The Amsterdam Concertgebouw at present is being conducted by Eduard Van Beinum. Since the suspension from further activity in this country of Willem Mengelberg, this orchestra has not declined in any particular—a fact which sufficiently indicates the ability of Van Beinum.

The Hague Residentie Orchestra is being conducted by Frits Schuurman, and the Rotterdam Philharmonic by Eduard Flipse. A young and very promising conductor is Hein Jordans, formerly active at Maastricht, who has recently been appointed to Amsterdam. His interest in modern music is a very happy circumstance.

Prominent Composers and Artists

Holland has retained its many composers and soloists, some of whom are fully worthy of a place before the international footlights.

Our most prominent composers known abroad are Willem Pijper and Henk Badings; next to these Piet Ketting, Hendrik Andriessen, Bernard van den Sigtenhorst Meyer, Rudolf Mengelberg (a cousin of the conductor), Jan Koetsier and Léon Orthel.

AT THE CONCERTGEBOUW
Eduard van Beinum and members of the orchestra are seen at rehearsal. (Photo Courtesy, Netherlands Information Bureau.)

Some of the foremost soloists are Willem Andriessen (brother of the composer), Theo van der Pas, Cor de Groot and Gerard Hengeveld (piano); Willem Noske and Herman Krebbers (violin); Carel van Leeuwen Boomkamp (cello); Jo Vincent, Theodora Versteegh (soprano); Annie Woud (alto); Jan Schipper (tenor); Max Kloos and Willem Ravelli (basses). This is, of course, a very incomplete enumeration, but you will meet other names in our discussion of various concerts.

Interest in Modern Music

Our recent music life differs from that of 1939 in the many new works heard today. The first of a concert series was called "A Manifestation of Netherlands Music," and was performed by artists who had opposed the Nazis most strongly. Heard were songs by Alphons Diepenbrock, a new Te Deum by Hendrik Andriessen, and his 47th Psalm, in which is expressed a homogeneous religious style. A String Quartet by Guillaume Landré combined richness of polyphony with a certain capricious fancy. Influences of Reger are clearly to be seen in it. Naturally, Mendelssohn's Cello Sonata and Mahler's songs were on the program, too!

The Concertgebuow, now on a tour to London, has given so many performances since last August that only the most important can be discussed in detail. Mahler, whose works were always strongly propagated in the Netherlands, was one of the first composers to be honored. His First and Second Symphonies, particularly the Second, conducted by Van Beinum, made a deep impression. The alto solo was excellently interpreted by Annie Woud.

Novelties in Amsterdam

Commemorating the death of Bartok, his Second Piano Concerto was performed by Luctor Ponse, who played the difficult and not always popular solo part admirably.

Stravinsky's Sacre du Printemps was not a real novelty here, having been performed several times before the war under Pierre Monteux.

The Violin Concerto by Henriette Bosmans, the most important woman composer of our country, was brilliantly played by Willem Noske. It includes some extremely effective music, though somewhat too heavily orchestrated; it is, however, an exciting score, to some degree touched by Oriental influence.

Other important events in the Amsterdam season were the performances of the Second Symphony by Hendrik Andriessen and a Passacaglia and Fugue for piano and orchestra by Hans Henkemans, with the composer as soloist.

Music in The Hague and Rotterdam

The Residentie Orchestra of The Hague and the Rotterdam Philharmonic also gave some interesting performances. Of these I shall mention the Third Symphony of the young Dutch composer Léon Orthel, performed in both cities, which seems to me among the most important scores composed in Holland in recent years. In Rotterdam the reception was particularly remarkable, mounting to an ovation.

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Prayer from "La Tosca" (Italian) ..... Puccini
Miss Kozenn

Scherzo Op. 39 / Polonaise Op. 53 (Polish) ..... Chopin
Mr. Chajes

Gypsy Song (Czech) ..... Dvorak
Flower Song (Roumanian) ..... Brediceanu
The King's Son (Greek) ..... Kalomiris
Floods of Spring (Russian) ..... Rachmaninoff
Miss Kozenn

Legend (Spanish) ..... Albeniz
Rhapsody No. 12 (Hungarian) ..... Liszt
Mr. Chajes

"Depuis le jour" from "Louise" (French) ... Charpentier
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BOSTON Late Spring Offerings

By JULES WOLFFERS

BOSTON.—With Arthur Fiedler conducting, the Boston Pops concerts opened at Symphony Hall on April 30, before a capacity audience. Hit of the typical Pops program of lighter music was Cable's Jingles all the Way, which utilizes and satirizes the commercial radio jingles. This clever piece promises to be an outstanding Pops item of the season. The concerts were sold out a month in advance.

Ninth Ends Symphony Year

The Boston Symphony Orchestra ended its 65th season with a splendid performance of Beethoven's Ninth Symphony for a Pension Fund Concert on April 28. With the assistance of the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor, and with soloists, Frances Yeend, soprano, Viola Silva, contralto, Andrew McKinley, tenor, Robert Hall Collins, bass, the orchestra outdid itself to bring a brilliant season to an inspiring close.

Excellent as was the performance of all forces, it was Serge Koussevitzky who was the hero of the occasion. The audience afforded the conductor an ovation almost without precedent here.

The only other work on the program was Haydn's Symphony No. 88, also done in brilliant style. This same program had been heard the previous Friday and Saturday, when the regular season of 24 subscription concerts was completed. The results were the same, with thrilled and emotional audience response.

Kapell Plays Khatchatourian

To complete the record of season-end Symphony activities, the previous week brought William Kapell here (substituting for Vladimir Horowitz) as soloist in the Khatchatourian Piano Concerto. Kapell played very well, as did the orchestra under Koussevitzky, but the composition itself must be ranked on the lighter side. Khatchatourian seems to be a sort of Soviet George Gershwin, judging by the works heard thus far.

For the first time in the memory of this correspondent, a change was made from the Friday program when it was repeated Saturday night, Wagner's Overture to Tannhäuser replacing the Introduction to the Third Act of the Meistersinger. The other two items remained the same—Brahms' Variations on a Theme by Haydn, and the Sibelius Symphony No. 7.

The Sunday afternoon series closed April 21 with Bach, Mozart and Beethoven, and the Monday evening concerts ended April 15 with Bach, Copland and Sibelius.

Some Statistics

Altogether, 91 compositions were played for the regular subscription series. Beethoven works were heard nine times. Wagner came next with six, Mozart, Brahms and Sibelius each were listed five times, then came Bach, Stravinsky and Tchaikovsky with four, Strauss and Copland with three. First performances included two cello concertos, by Barber and Dukelsky, Elegy by Gretchaninoff, the Martinu 3rd Symphony, and a Piano Concerto by Menotti. The only soloist new to Symphony audiences was pianist Rudolf Firkusny. New assisting artists were Frances Yeend, soprano, and Andrew McKinley, tenor. The excellent list of guest conductors included Bernstein, Boult, Paray, Reiner and Stravinsky. Associate conductor Richard Burgin led two pairs of concerts.

Civic Forces Conclude

Also ending its season was the Civic Symphony Orchestra of Boston, Paul Cherkassky conductor, in an interesting Jordan Hall program. Ariel Hall, harpist, did notable work in the Ravel Introduction and Allegro. Aaron Copland's Outdoor Overture received a fine performance, and Borodin's Second Symphony closed the concert.

In many ways, this was the Civic's best year thus far. Mr. Cherkassky has welded together an efficient and cohesive unit which forms a distinct and valuable addition to Boston's musical life. Outstanding event of the Civic's season was Shura Cherkassky's phenomenal performance in the Tchaikovsky Piano Concert No. 1.

Australia

(*Continued from page* 14)

Radio in Music Education

Among activities of the ABC was the Radio in Education Conference held in Canberra. Opened by the Prime Minister John Chifley and R.I.F. Boyer, Chairman of the Commission, the conference included leading educators from the various states. Bernard Heinze, Australian conductor, spoke on the value of music education to youth. The commission plans to hold vocal and instrumental examinations in important cities for scholarships to the Royal School of Music, London, and the Juilliard School of Music, New York. Finalists will be given a public concert before their departure.

Plans for this Year

The Australian Broadcasting Commission have announced their program for the 1946 Celebrity Orchestral Concert. A very full list is scheduled. Guest conductors will be Walter Susskind and Eugene Goossens. Artists to appear under their baton are Szymon Goldberg, Viennese violinist; Solomon, pianist; Edmund Kurtz, cellist; Joan Hammond, soprano; Guilterra Volterra, pianist; Harold Williams, baritone, and William Herbert, tenor. Australian conductors engaged are Bernard Heinze, Dr. Edgar Bainton, Percy Code, and William Cade.

The Sydney Symphony Orchestra, now permanent will give 120 concerts in New South Wales, which includes 70 symphony concerts, solo recitals, children's events, as well as unrestricted booking, popular prices and free concerts. Towns outside the metropolis are on the list. Guest conductors will also direct concerts in the Capital cities, bringing the list scheduled to 270 performances.

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N. Y. Concerts

(Continued from page 25)

Symphonic Accordion Society

The Symphonic Accordion Society of Paterson, New Jersey, presented a program at Carnegie Hall on April 27, under the direction of Otto Sorosoto. The Prelude to the third act of Lohengrin, Weber's Invitation to the Dance, the conductor's own Sleigh Ride and Johann Strauss numbers were the chief fare provided—with astonishing effectiveness. The Addinsell Warsaw Concerto lent additional color through the pianism of Henry Janiec. The large audience enjoyed the concert hugely.

T. P.

Lorraine Whalen Bows

Lorraine Whalen made her New York debut in recital accompanied by Coenraad V. Bos at Town Hall, April 27. The program began with the Quella fiamma of Benedetto Marcello and the lovely, taxing air from Handel's Esther, O King of Kings, which Miss Whalen sang with flute-like clarity and excellent breath control in the long-spun phrases. Compositions by Pierné, Debussy and Ravel and folk tunes of the British Isles completed the first half. The soprano continued with the Batti, batti from Mozart's Don Giovanni and two lieder groups by Schubert, Schumann, Brahms and Strauss. Although Miss Whalen did not indicate the full possession of an extensive range of tonal color, she displayed a limpid quality of voice, commendable diction, intelligent musicianship and good stage poise. M. C.

Sara Lepore in Vocal Debut

Sara Lepore, soprano from Dover, Del., was heard in debut recital at Carnegie Chamber Music Hall, April 28. The young singer offered early Italian airs by Pergolesi, Scarlatti, Paisiello and Torelli; lieder by Schubert and Strauss; the Ballatella from Pagliacci, and two groups of French and English compositions. Miss Lepore's voice has a natural, fine texture, fresh and clear, with a promise of greater warmth when she gains the surety of experience. She sang with spontaneity and showed a gift for evoking enthusiastic approval from her audience. A slight instability of breath was counteracted by excellent interpretations. At the piano for Miss Lepore, Romano Romani, making one of his rare appearances, played skillful accompaniments in the "grand manner" seldom heard today. M. C.

Elaine Lebowitz Heard

The accent was on youth when Elaine Lebowitz, pianist, made her Times Hall debut on April 28. In the works by Bach, Chopin, Weber, Beethoven, Debussy, Bacevicius, and Rachmaninoff, the pianist revealed careful and sincere preparation. B. G.

Edith Sewell in Songs

Edith Sewell, soprano, sang a program of Bizet, Bach, Gluck, Beethoven, Bellini, Schubert, Wolf, Marx, Bachelet, Hatchette and Mana-Zucca works at her Carnegie Hall recital on April 28. Miss Sewell has a voice of pure quality and shows a warm interpretative spirit. Faulty phrasing sometimes obscured her performance, but at other times she impressed as a singer of taste and feeling. Paul Ulanowsky was the expert accompanist. D. B.

Marian Anderson at "Met"

Marian Anderson's last New York recital for the season drew a capacity audience to the Metropolitan Opera House when the distinguished Negro contralto sang there on April 28. Franz Rupp was at the piano for numbers by Handel, Scarlatti, Haydn, Schubert, Saint-Saëns, Thomas, Griffes, Sadero, Ravel and Negro spirituals. In this last group, Nathaniel Dett's arrangement of Poor Me was given a performance outstanding for nobility of tone and tenderness of feeling. M. A. S.

Armenian Choral Concert

A concert by the Armenian National Chorus under the direction of H. Mehrab took place at Town Hall on April 28. Assisting artists were Maro Ajemian, piano, Anahid Ajemian, violin, and Harold Freeman, clarinet (who gave the first performance of Aram Khachaturian's Trio); Norma Canzanjian, soprano; Edwin Alberian, basso, and Hourig Papazian, accompanist. The colorful program gave an interesting crosssection of Armenian folk music in the authentic transcriptions of Mehrab and other experts of this colorful idiom. The chorus garbed in national costumes participated with enthusiasm and the soloists made their contribution in the same spirit.

Khatchaturian's new Trio is of rhapsodic character with interesting and attractive moments, but formally too loosely knit and monotonous in the sameness of the coloristic effects. The executants did their best to bring the work to life effectively. A crowded house applauded the conductor, soloists and offerings. H. W. L.

Helen DeWitt Jacobs Appears

A violin recital was given on April 28 by Helen DeWitt Jacobs at the Barbizon-Plaza Concert Hall, with Peter Melnikoff at the piano. Miss Jacobs displayed ability, taste and imagination in a program featuring the Vieuxtemps D minor Concerto and numbers Bach, Gluck, Sarasate, Kreisler and others. D. B.

Mary Kennedy Heard

A voice of meritorious quality and a genuine gift for song was displayed by Mary Kennedy, listed as an Irish-American soprano on her Town Hall program, April 28. The opening Donaudy songs were sung with a limpid legato and Rejoice Greatly from Handel's Messiah was delivered with authoritative style, and the rarely heard smooth florid work of the best oratorio traditions. The German lieder were acceptably done, but it was in such numbers as the Bellini aria, Qui la Voce, that Miss Kennedy was at her best. French and Russian numbers, a group of English and four quaint Irish folksongs completed the program. Throughout the evening, the impression was maintained of clarity, stylistic understanding and a vocal instrument above the average. Kurt Sober was the accompanist. M. C.

Ana Maria Relaño Bows

The recital of Ana Maria Relaño brought an enthusiastic audience to Town Hall, April 29. Heralded as a soprano of talent and operatic achievement, Miss Relaño displayed many of the qualifications that have established her success with the Havana Opera and on South American tours. She is handsome and magnetic on stage and has a voice that in its best moments combines splendid dramatic power with an alluringly smooth flow of tone. Certain less effective phrases suffered from the singer's nervousness. Miss Relaño appeared most sure in dramatic airs and in the Spanish numbers. The program also included songs by early Italian composers; a mixed group by Schumann, Debussy and Hahn; selections in English and Spanish, and operatic arias by Puccini, Catalani and Granados. Frederick Kramer was the capable accompanist. M. C.

Julius Risman's Violin Program

Julius Risman presented a violin program at Times Hall on May 1, playing the first New York performance of Szymanowski's Sonata, op. 9, the Brahms Sonata, op. 108, No. 3, and Bloch's Baal Shem. A profound interpreter, Mr. Risman played this interesting list with much feeling and fine technique. Able piano support was given by Fritz Jahoda. D. B.

Bell Chorus Led by Richner

The way the Bell Chorus of New York and Thomas Richner, its conductor, handled Di Lasso's piquant Echo Song in its annual Spring Concert in Town Hall, May 3, established them as a competent and harmonious team. The "echo" was sung by Victoria D'Errico, soprano; Flora Nevin, alto; Joseph Steiner, tenor; Rudolph Nacovsky, basso. In a varied program of selections by Beethoven, Rossello, Mozart, Thiman and others, Stan-

(Continued on page 35)

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Art-Loving Chile Lends Aid To Culture in Schools

By CORA B. DE SIGREN

Santiago

For the past five years Chile's music life has been influenced by, and dependent in one way or another on, the manifold activities of the Instituto de Extensión Musical (I.E.M.) of the Faculty of Fine Arts, an affiliate of the University of Chile and created for the particular purpose in October, 1940.

The I.E.M. includes the Symphony Orchestra of Chile, the Chamber Music Section, and the School of Ballet, and it is supported by public funds which are obtained by a special government tax on public shows throughout the country.

During its five years of existence the I.E.M.—headed by the dynamic dean of the Faculty of Fine Arts and composer, Domingo Santa Cruz—has achieved a prolific activity, presenting 383 symphony concerts all over the country. Of these, 141 made up the regular season series, the rest were given as non-series events at low prices and many of them almost free of charge to school children in accordance with new regulations of the Ministry of Public Education.

Many local and visiting artists have graciously given their co-operation to this new cultural enterprise, thus offering our school children the rare opportunity to see and to listen to celebrities of the music world, among whom are Fritz Busch, Erich Kleiber, Jascha Horenstein, Claudio Arrau, Segovia, Villa-Lobos, David Van Vactor, and others. For those who live away from the larger cities where the Symphony has made its appearances, Chilean radio chainstations broadcast all the regular orchestral concerts.

Chamber Music Season

The Sección Música de Cámara started its concert season in 1941 with a well-balanced string group, the Cuarteto Chile, which previous to its debut studied and rehearsed for almost a year in a vast repertoire. Soon other instrumental combinations followed and were added to the Chamber Music Society concerts, offering its members the reading of many fine but little known scores otherwise only heard on records or over the air.

To our great sorrow, the Cuarteto Chile was broken up last year due to the absence of one of its foremost members, Odnoposoff, and an entirely new quartet has recently been formed from musicians of the Symphony Orchestra.

During the four years of its existence the Chamber Music Section has offered 186 concerts in Santiago and the provinces, including season series, educational concerts for school children and private recitals for the members of the Section. Among many foreign musicians who have appeared at these concerts, we heard during the past season the singer Lydia Kindermann, the harpist Zabaleta, the lutenist Paco Aguilar, the composer and flutist David Van Vactor, and folklorist Olga Coelho. The Austrian-born violinist and concertmaster of the Symphony Orchestra, Fredy Wang, and the Chilean pianist Tapia Caballero gave two excellent sonata recitals. Among other programs performed were a two-piano recital by the Chilean pianist Herminia Raccagni and Germán Berner, and duos, trios, quartets, quintets, choral groups and small string ensembles with local performers, conducted by the North American Van Vactor, and the Chilean conductor of the Symphony Orchestra Victor Tevah.

Maintains Ballet School

The School of Ballet was also created during the year 1941 and placed under the leadership of the dancer Ernst Uthoff and assistants Lola Botka and Rudolf Pescht, all three formerly of the Jooss Ballet. It made its first public appearance during the opera season of 1942, performing the choreographic parts of some of the operas. In December, 1942, the school presented two small ballets, Caprice Viennois with music by Johann Strauss, and Sueño by the Chilean composer Bisquertt, and during the past season it produced its first big ballet, Coppelia by Délibes, which had 18 consecutive performances before sold-out houses. Two of these were given for school children at a nominal entrance fee. The coming concert season will see the presentation of another important ballet, Drosselbart, with music by Mozart, libretto by Kurt Jooss and choreography by Ernst Uthoff.

Other Artistic Functions

Other musical activities of the I.E.M. include:

The annual tours under a system of Musical Extension of the Symphony Orchestra to southern cities of Chile, giving as part of its mission popular concerts for workers and school children, absolutely free of charge.

Weekly broadcasts over chain networks of recorded symphonic music and musical folklore of all nations.

A musical monthly, Revista Musical, which is also distributed free of charge to all music teachers of public primary schools, as well as other musical institutions throughout the country.

The selection for, and edition of a school music textbook, by special request and specific instructions of the Ministry of Public Education.

The organization of pedagogical workshops and seminaries for music teachers in co-operation with the Ministry of Public Education.

The temporary housing of the Asociación de Educación Musical (Music Educators Association), which came to life spontaneously as a result of some pedagogical seminaries and the activities of previously existing Centres of primary and secondary music teachers.

Large choral groups have been formed throughout the country which periodically give public performances here and in the provinces, including cantatas and oratorios. The latest of such organizations is the University of Chile Chorus, which includes students from each of its Faculties.

Art Missions Sent Out

The Cultural Department of the Ministry of Public Education has been sending "Art Missions" into the provinces. There groups blaze new trails in art education and allow young artists an excellent opportunity to prove themselves before appearing before larger and more critical audiences. These "art missions" are self-financing, and achieve two objectives, for they bring the enjoyment of art and music to many out-of-the-way places, and provide an income and good experience to the performing artists. Their tours and schedules are determined ahead of time by the Cultural Department and its Technical Advisors, in accordance with the Cultural Centres established in almost every city.

The Cultural Department of the Education Ministry also organizes the educational concerts by the Symphony Orchestra given in the concert halls, and the chamber music recitals in the public schools, as well as solo performances, with the idea of bringing music to the child in more informal surroundings and in closer contact with his own world.

A Crowded Music Season

The concert season in Santiago de Chile is a busy one, for from late autumn to early spring, concerts and artists are heard almost without interruption. They always find full houses if the programs and the performances achieve high standards of artistry and musicianship, for the Chileans are music-loving peoples as well as critical and well-informed listeners.

Private enterprises and professional concert managements see to it that the finest artists of the world touring South America come to Chile and give us the privilege of listening to them in person.

During the concert season which started on May 3, we are looking forward with anticipation to having with us again the conductor Fritz Busch, the flutist David Van Vactor, the gifted cellist Bernard Michelin, among many others, and as newcomers to our country the North American conductors Eugene Ormandy and Hans Kindler, to whom we herewith convey our best greetings!

Venezuela Opens New Territory for Concerts

By E. FRIEDMAN

Caracas

Venezuela, like all other South American countries, has become in the last ten years a very interesting and important market for music. This is true both from the local point of view and from that of the foreign concert artist who wishes to visit this country.

These new developments have been made on the basis of an old culture. As early as 1771 a Conservatory was founded in Caracas, the capital, at a time when very few American countries had musical education. The first orchestra was formed in 1750—a period known as the "Golden Age" of music in this country. A number of excellent composers left a goodly number of works for orchestra and chorus—among them C. Carreño, J. J. Landaetta, J. A. Lamas, J. A. Caro, and others whose names are well known to chorus masters in South America.

At the present time Venezuela has about a dozen music schools in all parts of the country. There are a Preparatory and a High School with foreign professors teaching in Caracas, half a dozen well-trained choruses, a Symphony Orchestra, etc. Special instruction is given to young Venezuelan composers by V. E. Sojo, director of the High School and of the Symphony Orchestra, himself one of the leading creative figures of the country.

In about ten different towns series of concerts are being organized this season. They will be under the auspices of the Daniel Musical Society and Columbia Concerts, Inc. Each artist will probably give between eight and ten programs. The first to appear will be Witold Malcuzynski, Polish pianist, due to arrive here on June 10.

Matusewitch, Accordionist, To Be Town Hall Soloist

Sergei Matusewitch, accordionist, who will be a soloist in Town Hall on May 26 with the Alfred Alcaro Studios concert, has appeared many times in New York's major concert halls, at Columbia and New York Universities, and elsewhere in the metropolis; and in Montreal, Pittsburgh, Philadelphia, Boston, Springfield (Mass.), Baltimore and other eastern cities. He has been heard over WJZ, WEAF, WOR, WQXR, WNYC, WEVD and Boston's WCOP. RKO's short subjects have brought him to the screen. Recently he was awarded the Music War Council Citation for his many recitals at hospitals, camps, canteens. His published compositions include Artiste Fantasie and Etude in D Minor.

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THE CHOIR CORNER

By LEON CARSON

Church Music and Its Value

The month of May always holds significance for the church musician. To the organist, singer and director it is the time of making new contracts and contacts and the relinquishing of old ones. The tenure of artistic office is at best uncertain because, aside from vocal and instrumental merit, there are many personal considerations, such as likes and dislikes of parishioners, involved in the musical fare offered to congregations each week. This alone makes for a perplexing problem.

Although many churches are becoming more music-minded, the question of salaries for musical services rendered still looms very large in the minds of the budget committee whenever appropriation time comes. In many of the average-size churches spread out over the country, this committee is composed of estimable men and women who like music but who have no deep understanding of its intrinsic value to the church. When there must be a curtailment in departmental expense, music is usually the first to be affected. Many times this leads to the churches' requiring much in the way of professional services, with relatively small return to the choirloft personnel. There are, of course, many exceptions, especially in the richer churches in our large centers.

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The ministry of music is a vitally effective factor in any church. Many a pastor depends upon music for a collaborative reinforcement of the spoken word. Yet when it comes to budget-making, frequently this fact is unintentionally lost sight of in the shuffling of figures for maintenance, salaries, missions and other routine items. Taking figures from available statistics, for instance, it seems disproportionate to allow only 2% for an organist, with the burden of a tentative, unpaid choir on his hands, out of a total budget of $4,000. Or, going into the higher brackets, out of an over-all budget of approximately $45,000 for a large church, a 10% allowance for all music (and there must be plenty of it) appears to be a rather low percentage.

The field of sacred music in America is an extensive one, with unusual opportunities for development not only as an aid to religion but as a specialized branch of musical occupation for our American singers, organists and directors alike. But if there is to be a consistent development of interest in this work by serious musicians, among other things, a more practical evaluation of the singer's worth must be made by budget and music committees in giving emoluments.

When one stops to realize the time, effort, study and experience involved in the making of a church soloist capable of facing and pleasing highly discriminating and critical audiences each week, and then consults the average annual salary lists, he finds a striking discrepancy between values given and the payment made therefor.

The fact is often overlooked that for organists, singers and directors occupying important posts, it is not a part-time job; it is an all-week one. Then too, after long and loyal service of years' standing, church singers and organists cannot look forward to pensions; there is no such thing. This should be a subject for especial study by church authorities.

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A word, too, for the choristers in some of the large church choirs, where constant attendance at frequently-spaced rehearsals and services is required, and where the remuneration in numerous instances is but slight. Many of these young people are at the same time studying voice and oratorio repertoire in preparation for future solo participation in the church field. They, too, need encouragement in the way of reasonable financial return for conscientious service rendered, if they are to continue in sacred music.

In many quarters the standards of church music are extremely high; in others there is much opportunity for improvement. However, a high standard can be obtained and maintained only through the realization that financial appropriations must be made available to reward appropriately the worth of the musical artist.

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Choir Notes

We salute the American Guild of Organists upon the completion of its Golden Anniversary Year celebration. Perhaps the crowning event of this 50th Anniversary occurred on May 12, a national observance by all denominations of churches throughout the country. The services featured canticles, anthems and organ music composed by Guild members. In many instances the clergy made reference to the significance of the event.

The New York convention of the Guild, taking place this year May 27 to 31, inclusive, will include organ recitals given by guest organists in the principal New York churches, lectures, sight-seeing trips and luncheons. The Annual Meeting and 50th Anniversary Dinner will be held at Schrafft's, 5th Ave. and 46th St., New York, at 6:30 p.m. on May 27. On the evening of May 28, a festival service will be held at St. Bartholomew's Church, New York, with a combined choir of 200 voices and orchestra under the direction of Dr. David McK. Williams, F.A.G.O. Admission is by ticket only. "Soli Deo Gloria."

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Dr. Alfred Greenfield, distinguished conductor and organist, has been granted a sabbatical leave for the second semester of this year by New York University. This is Dr. Greenfield's twentieth year of service on the University faculty.

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Two very splendid oratorio performances were given at the First Presbyterian Church, New York, during April. On April 14, Bach's St. Matthew Passion, was sung, with Barbara Troxell, Amy Ellerman, William Hain, William McCully and Alois Poranski as soloists, supported by the Junior and augmented Senior Choirs.

On April 24 the annual Easter presentation of Handel's Messiah was heard with Miss Troxell, Miss Ellerman, Lucius Metz and Mr. Poranski as soloists. Both performances were conducted by Willard Irving Nevins, organist and choir director; Harold Friedell was the accompanist for the choruses.

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On May 14 at Town Hall, New York, the John Harms Chorus, under the direction of the conductor of that name, presented the Creation of Haydn. The chorus was assisted by the following soloists: Iona Harms, soprano, William Hain, tenor, John Percival, bass; Andrew Tietjen was at the organ and Milton Kaye at the piano. A large and appreciative audience attended.

On June 2, 4 p.m. at the West End Presbyterian Church, New York, the West End Choir and John Harms Chorus, conducted by Mr. Harms, will give Rossini's Stabat Mater, with Eleanor Searle Whitney, Mary Hopple, William Hain and Wilbur Evans as soloists and Ernest White at the organ.

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William A. Goldsworthy played his last service as organist of St. Mark's in-the-Bouwerie, New York, on April 21. Mr. Goldsworthy's services to old St. Mark's have been outstanding and it is with regret that this announcement is made. His colleagues and worshippers at this and other churches in the city joining in wishing for Mr. Goldsworthy everything good that the future may hold in store for him.

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The 23rd Annual Service of Negro Spirituals was held recently at St. George's Church, New York, under the direction of George W. Kemmer, organist and choirmaster. Interesting arrangements by Harry T. Burleigh, Hall Johnson, R. Nathaniel Dett and George W. Kemmer were heard by a congregation that completely filled the church auditorium.

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The Great Neck (L. I.) Music Association gave its annual Spring Concert on May 1 at Kirkland Huske Memorial Parish Hall, Great Neck, Hugh McEdwards conducting. The soloists were Audrey Bowman, soprano; Mary Ledgerwood, contralto; Gordon Hendrick, tenor, and Alfredo Luizzi, baritone. Harold Friedell, organist of Calvary Episcopal Church, New York, was the accompanist and the chorus was assisted by a small orchestra. An interesting program featured the first performance in New York and vicinity of Russell Hancock Miles' The Chambered Nautilus and Vaughan Williams' Five Mystical Songs and his Serenade to Music as well as the Brahms Rhapsody and Song of Destiny.

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FESTIVAL PRELUDE, by Dr. Eric DeLamarter. M. Witmark & Sons, N. Y. $1.50.

Bears subtitle of In Honor of St. Louis, King of France. A rather difficult but fascinating number, 14 pages in length, for church or recital use; generally brilliant and replete with varying moods. Requires organ of large proportions on which to play this number to advantage. An important work for the contemporary organist's use.

SUITE FOR ORGAN, by Dr. Eric DeLamarter. M. Witmark & Sons, N. Y. $1.50.

An attractive suite of three pieces—Flourish—Melody—Scherzo, sparkling, quietly melodious and lilting in turn. These three gems may be used as an entity—14 pages in length—or separately. Impressive in every way. Suitable for use in church or concert.

THEME AND VARIATIONS on I HEARD TWO SOLDIERS TALKING, by George W. Kemmer. The H. W. Gray Co., Inc. N. Y. (Agents for Novello & Co., London). Single copy, 75c; double, $1.50.

A well-written organ piece for adequate organ, woven around Mr. Kemmer's anthem for mixed chorus. Can be used conjunctively with same or independently. Of rather conventional treatment, but harmonically good throughout; not easy playing.

PRELUDE IN E, by César Franck. Edwin H. Morris & Co., Inc., N. Y. $1.

William A. Goldsworthy has made a splendid arrangement of this stirring Prelude from the Prelude, Air and Finale of Franck, which should prove popular with our organists—both for church and recital. 12 pages in length.

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San Carlo Opera in New York

The first night of the San Carlo Opera spring season at the Center Theatre demonstrated once again the popular appeal of this allegedly moribund artform. The SRO sign was up and the house was packed with music lovers. This 35th season of the company under the direction of Fortune Gallo introduced several members of the cast who are new to audiences in the metropolitan area and who, without exception, maintained the high standard of vocal excellence which is one of the good reasons for the continued success of this group.

Aida was possibly not the easiest opera of the repertoire for an opening presentation. All the hazards of performance were increased by the requirements of the score and the defects of the auditorium as a music hall. Conflicting factors were evident in the often necessary amplification; in the unfortunate build of the stage apron which pushed the orchestra and conductor awkwardly towards the audience leaving the singers somewhat helplessly stranded apparently half a city block away. This was a particularly difficult situation for the chorus, which although tonally good and well-schooled, sounded light for an opera which is more of a pageant or extravaganza than a typical lyric-drama. However, principals and chorus sang well, the orchestra played valiantly under the able direction of Victor Trucco. Mr. Trucco rates a special citation for his fine reading of the score, his discriminating skill in substituting exciting tempi for the lacking massive sound and for his achievement in solving difficult problems of musical co-ordination.

On the credit side also was the fine dance group led by Lydia Arlova and Lucien Prideaux. The general staging was effective; there were moments of real choral beauty; the sets were plausible and the costumes were fresh and colorful.

Singers Applauded

Welcomed back were Coe Glade, gorgeously gowned and, in her best numbers, an opulently voiced Amneris, and Mostyn Thomas who rolled out a vibrant baritone as Amonasro. Mr. Thomas has definite histrionic talent but he has a bad, bad way of stealing scenes that don't belong to him.

John Gurney was in splendid voice as Ramfis as was also William Wilderman, sonorous in tone and stately as the King of Egypt.

Among the newcomers, Willa Stewart, singing Aida for the first time in New York, displayed a lovely voice of quality, especially in the higher range where the notes poured forth with a silken ease that lessened, to some extent, the dramatic intensity expected from the distraught heroine. Miss Stewart's particular difficulty will probably be to shriek without detriment to beauty of tone.

WILLA STEWART
as Aida, in the opening performance of the San Carlo season.

Rhadames was dramatically portrayed by Rafael Lagares, who won audience favor with the thrilling B-flats of his first aria.

There was a splendidly virile quality in this voice, even when the timbre thickened and the legato line was not flawless around the upper medium, and this together with sincerity of action and the aforesaid brilliance of the climactic notes brought cheers.

Adrian La Change sang the Messenger and Emily Kalter was a clear voiced Priestess. Special commendation should go to stage-director Mario Valle and congratulations to Impressario Gallo.

Butterfly Presented

In the second presentation of its season at the Center Theatre in May 2, the San Carlo Opera Company gave an excellent performance of Puccini's always appealing Madame Butterfly. Hizi Koyke, both vocally and dramatically was a most charming and beguiling Cio-Cio-San. Sydney Rayner, as Pinkerton, sang in his usual good style, except at times when he forced his upper notes. Mario Valle in the double role of Sharpless and stage manager, gave a convincing interpretation. Olympia di Napoli was all that could be desired as Suzuki. Adrien La Chance, William Wilderman and Fausto Bozza appeared in the other roles. Isaac Van Grove conducted, and kept the performance always effectively under control. W. A. T.

Il Trovatore on Saturday night presented Willa Stewart as a refined and vocally well trained Leonora, Stephano Ballerini as a particularly impassioned and effective Di Luna, Rafael Legares as the Manrico, resonant if rather stilted in action, and Marie Powers as an experienced Azucena. The other roles fell to Miss Calcagno, and Messrs. Wilderman, La Chance and Bozzo, with Victor Trucco again conducting. The chorus was adequate, if not too large.

The San Carlo Opera Company's Sunday evening (May 5) production of La Boheme with Mina Cravi as Mimi proved to be a satisfying, tastefully staged and completely enjoyable production. Looking, singing and acting the consumptive Mimi with the adroitness of a veteran the young and tiny Mina Cravi rightfully capitivated the packed Center Theatre. Mario Palermo was an acceptable Rodolfo; while Biruta Ramoska made an attractive and pleasing Musetta. Others in the cast included Mario Valle, John Gurney, Lawrence Ehrlich, and Adrien La Chance. Victor Trucco conducted with lyric understanding of the Puccini masterpiece.

Peabody Adds to Summer Faculty

Sidney S. Forrest, a graduate of Columbia University with a Master of Arts Degree in Music, has been added to the faculty of the Summer School of the Peabody Conservatory of Music, Baltimore, as teacher of clarinet. Eugene N. Manson, formerly soloist of the Philadelphia Opera and now a member of the Baltimore Symphony, will conduct the courses in trumpet and trombone. John C. Bohl, formerly soloist of Sousa's Band, will teach flute; and the percussion instruments will be taught by Carroll C. Bratman. The Peabody summer session extends from June 24 to Aug. 3, managed by Frederick R. Huber.

Henry Street Orchestra Heard

Enthusiasm and vitality of youth marked the Henry Street Settlement Music School orchestra's Times Hall concert on Monday evening, April 29. Choosing Mozart's Overture to The Marriage of Figaro as the opening selection and continuing with the same composer's Symphony No. 39 in E flat major, conductor Robert Scholz found his spirited players "on the beam." Lacking an effective horn section to make Wagner's Siegfried Idyll completely satisfying, the orchestra rounded out the program with selections more in keeping with the player's talent and development.

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Russia Awards Prizes to Leading Musicians

By DANIEL ZHITOMIRSKY

Moscow

The Soviet Government has published the awards of Stalin prizes "for outstanding works in the field of art and literature for the years 1943 and 1944." Fifteen prominent Soviet composers, several well-known artists and musical performing bodies were among those winning prizes.*

Of works in the oratorio genre, Yuri Shaporin's Saga About the Fight for Russian Soil and the young Ukrainian composer Andrei Shtogarenko's My Ukraine, have carried off prizes. The first-named work is already well known to listeners. In his Saga, Shaporin once more reveals great melodic talent, a more precise and true sense of the nature of vocal art. The oratorio tells about events and heroes of the present day. It is all the more worthy in that the composer succeeded in avoiding outer descriptiveness as well as an abstract and solemn "ode style." In all their generalization and even symbolism, the images of the Oratorio were filled with deep lyricism and warmth.

Four Symphonies Selected

Among the prizewinning works were the following: the Fifth Symphony by Prokofieff, the Second Symphony by Khachaturian, Gabriel Polov's symphony, Motherland; and the First Symphony by the Georgian composer, Andrey Balanchivadze.

Prokofieff's Fifth Symphony — one of the latest large-scale works of the composer (written in the summer of 1940) embodied all that is most valuable and most typical in his present-day style. In the spacious forms, in the bright, romantic mood of this symphony, in the broad songful outline of its musical themes, we easily recognize the composer of Alexander Nevsky and War and Peace. The composer does not try to lead us along a way of any concrete program whatever. But the musical imagery, the "vocabulary" of Prokofieff, here as in all his works, is exceedingly concrete. The music tells about the strong feelings, great thoughts and deeds of the heroes of our time.

In the Second Symphony by Khachaturian, his happy ability to combine depth and originality of ideas with that of clarity and accessibility of expression, which make music popular among the broad masses, manifests itself with great force. His "Symphony With Bells" has become one of the most popular works in Soviet music. There is much in this symphony that makes it akin to the best pages of Khachaturian's earlier works. But there is in the symphony something radically new. Its main theme—sombre and pathetic and invocational, the clanging of brasses and bells (in the first movement and finale) and especially the slow movement—introduce us to a world of more complicated images, bearing the austere mark of war.

Chamber Music Awards

We are gratified that during the war years so complex and refined a genre as instrumental chamber ensemble continued its development. Among the numerous chamber music novelties of recent years, Shostakovich's Trio, Miaskovsky's Ninth Quartet and Chemberjy's Third Quartet, won prizes. All three compositions form an integral part of the current repertory of our chamber music concerts.

A prize has been awarded to Reinhold Gliere for his Concerto for Voice and Orchestra—one of his best compositions of recent years. One must perfectly master the traditions of the nineteenth century to embody them with such ease, and with such a sense of their beauty, as Gliere has been able to do in his vocal concerto. One finds here light, elegant singing, the virtuoso play of voice with flute, and the charm of the singing dance.

The outstanding masters of popular song have not been forgotten. For the second time a composer well-known in the USSR for his songs in the Russian national style, Vladimir Zakharov, has been awarded a Stalin prize. The composer Anatole Novikov, whose songs on contemporary subjects have acquired great popularity in the war years, also received a prize.

Artists Honored

Among performing artists, prizes have been awarded to the director and principal conductor of the Leningrad Philharmonic, Eugene Mravinsky, and conductors Boris Khaikin (chief conductor of the Leningrad Opera and Ballet Theatre), to Nikolai Golovanov—a prominent representative of the older generation of Soviet conductors and pianist Emil Gilels—a highly talented musician, serious artist and brilliant virtuoso.

Most of the prizewinning artists were vocalists. Among them, the well-known concert singer, Debora Pantolel-Nechetskaya, the possessor of a lyric-coloratura soprano voice of rare beauty and technical ease; one of the best opera singers in the Soviet Union, a soprano of the Yerevan Opera Theatre, Aikanush Danielyan; a Bolshoi Theatre mezzo, Maria Maksakova, and a number of others.

Two popular chamber bodies have been deservedly awarded Stalin prizes — the Beethoven and Komitas String Quartets.

*The Stalin prizes, founded in 1940, are a hundred thousand rubles for first grade and fifty thousand rubles for second grade. Now they have been awarded for the fourth time.

TCHAIKOVSKY CONCERT HALL IN MOSCOW

Leningrad Philharmonic Celebrates

For the first time since the war ended I recently visited the city which suffered one of the most fearful tragedies of wartime years. I knew Leningrad was being rehabilitated at top speed, but what I saw surpassed all my expectations. Nearly all the buildings on the main streets have already been renovated; splendid palaces gleam with new coats of paint; the famous architectural ensembles of Palace Square, the Neva banks and Mars Field appear more imposing than ever. The streets are again busy with pedestrian and motor traffic. As a reminder of Leningrad's recent ordeal stand walls yet untouched by stonemasons and plasterers — smoke-charred walls pitted from top to bottom with shrapnel holes and windows boarded up with plywood.

I was present at the inauguration of the 25th anniversary season of the Leningrad Philharmonic. The columned hall of the Philharmonic—one of the handsomest concert halls in the U.S.S.R.—has just been repaired and was resplendently spick and span. The first concert was pervaded with a gala atmosphere. Leningrad music-lovers delightedly welcomed their orchestra and its best conductor, Eugene Mravinsky. Tchaikovsky's Fifth and Shostakovich's Ninth Symphony—the latter played for the first time in the U.S.S.R.—comprised the program.

Exhibition of Memorabilia

In observance of the anniversary date an interesting exhibition was displayed in the lobby, featuring concert life in Leningrad-Petersburg over a period of almost one and a half centuries. The first display stand carries the inscription "St. Petersburg Philharmonic Society, Founded 1802." Among other interesting exhibits I found here a picture of the famous concert hall of Madame Engelhardt, where Pauline Viardot, Anton Rubinstein, Franz Liszt and Clara Schumann, in their time, gave performances, where Beethoven's Missa Solemnis (1824) was first played.

Another showcase features a still more celebrated musical centre of old Petersburg—Count Vielgorsky's mansion. This most cultured Russian home was frequented by Alexander Pushkin and Mikhail Glinka, here Liszt, Berlioz and Schumann gave performances; it was here that musical Russia strengthened its European ties.

Separate stands are devoted to activities of the Russian Musical Society—the most significant concert organization of the latter half of the nineteenth century, and to the Petersburg tours of Berlioz, Liszt, Bülow, Busoni, Mahler and other distinguished western European musicians. The concert enterprises of Alexander Siloti and Serge Koussevitzky—who did so much to advocate new Russian music—are widely featured. The final sections of the exhibition display the activities of the Soviet State Philharmonic, beginning with 1917.

Wide Range of Concerts

Leningrad's concert season this year covers a wide and diversified field. Of five symphony cycle Philharmonic subscription bookings announced, two (of

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Photo by J. Abresch, N. Y.

ten concerts each) are jubilee subscriptions and include classical and modern works—Berlioz's Requiem, Haydn's Seasons, Handel's Samson, Bruckner's Seventh Symphony, Glinka's music for Prince Kholmsky, Moussorgsky's Pictures from an Exhibition, Scriabin's Poem of Ecstasy, Stravinsky's Petrushka, Hindemith's Concerto, Shostakovich's Sixth, Eighth and Ninth Symphonies. There are separate subscription bookings for the Tchaikovsky, Beethoven and Sunday afternoon concerts.

The first symphony concerts of the current season have already been given —Strauss' Don Juan and Dvorak's Symphony From the New World and a new piano concerto by a Leningrad composer, Ivan Dzerzhinsky.

Unfortunately, on this brief visit I did not have time to establish a fuller contact with the broadly developing musical and theatre activities in Leningrad. All I can say is what I learned from the directors of theatre. The Kirov (former Marinsky) Opera House was rehearsing Tchaikovsky's Maid of Orleans. The Maly Opera House was busy rehearsing Prokofieff's opera War and Peace under the direction of Samuel Samosud, who is on tour in Leningrad. This theatre was also rehearsing Gershwin's Porgy and Bess.

An Outstanding Chorus

The State Academic A Capella Chorus is one of the oldest musical companies of Leningrad. This choir was founded back in the early part of the eighteenth century on the initiative of Tsar Peter. Among its renowned leaders were Bortnyansky, Glinka, Balakirev, Rimsky-Korsakov, Arensky and Klimov. A short while before the recent war the A Capella celebrated its 225th anniversary. This choir is at present headed by Professor G. Dmitrievsky.

It opened its current season with a Moscow tour. Under the leadership of Conductor Boris Khaikin and with the participation of the Leningrad Theatre, the artists of the A Capella performed Verdi's Requiem. While the rendition of solo parts was not always up to the peak demanded by Verdi's vocal style, still the choir proved its best merits. Having passed through trying ordeals in wartime Leningrad the A Capella preserved its high technical and artistic features. The Requiem was performed in Moscow four times to packed houses. The choir's second tour program included choral works by Russian composers—Taneyev's cantata, John of Damascus, Rachmaninoff's cantata Spring, and choruses by Moussorgsky.

In Memory of Purcell

The 250th anniversary of the death of the English composer Henry Purcell was marked in Moscow by several events. A special Purcell Memorial Session was convened by the musical section of VOKS. Reinhold Glière, head of the Union of Soviet Composers, delivered a report on the historic role of this great English musician. This was followed by a concert of Purcell's works.

A similar evening was sponsored by the All-Russian Theatre Society where the audience heard a report by Professor Igor Boelza on Purcell's opera Dido and Aeneas. During the anniversary days this opera was given in complete concert performance on the stage of the Scientists' Club by the soloists and choir of the trade union higher schools and the orchestra of the scientific workers, directed by Professor Sadovnikov. A small but interesting exhibition of iconographic and bibliographic material on Purcell was painstakingly organized by the Library of the Moscow Conservatory.

Festival in Prague

Prague

Music interest in Prague centers this Spring in the International Music Festival, marking the 50th anniversary of the Prague Philharmonic Orchestra. It was on Jan. 4, 1896, that Dvorak conducted the first program in the Rudolfinum Concert Hall here. At first it was an auxiliary unit of the Prague National Theatre but after 1901 enjoyed an independent existence. The ensemble served to premiere many works of Dvorak, Fibich, Novak, Janacek, Foerster, and more modern composers. Its famous guest leaders have included, at various times, Mahler (who led the premiere of his Seventh Symphony here), Grieg, Glazounoff D'Indy, Milhaud, Mascagni and others, not to mention conductors such as Weingartner, Beecham, Molinari, Walter, Klemperer, Kleiber and others. It has played in many other European countries and for the Festivals of the International Society for Contemporary Music held here in 1924 and 1925.

The festival this year runs from May 11 to June 4 and includes an international program of great variety. In addition to Czech music under Rafael Kubelik, the orchestra will give pairs of concerts devoted to the music of various countries with conductors and soloists from abroad. As Prague is extremely rich in musical monuments, there will be some interesting ceremonies. On May 12 there was to be a morning one at the grave of Smetana, followed by a concert featuring his My Country cycle and a performance of his opera Libuse at the National Theatre. The 80th anniversary of the premiere of The Bartered Bride will be marked by a gala performance of the work on May 30. On June 2 there will be a concert of classical music at Mozart's former house, "Ne Bertramce." There will be visits to the Smetana and Dvorak museums, and exhibitions of various musical works of historic importance, as well as concerts of the music of the classical forerunners, Stamitz and others. Cycles of Czech operas are being given by the National Theatre and the "Fifth of May" Theatre.

Concerts of American Music

The American concerts of the Philharmonic take place on May 15 and 16, with Leonard Bernstein conducting works of Schuman, Harris, Gershwin, Barber and Copland, Eugene List as soloist. On May 17 List and his wife, Carroll Glenn, violinist, give a recital. Rudolf Firkusny is soloist in an all-Czech concert on May 19.

The British contribution includes two orchestral concerts led by Sir Adrian Boult, with Moura Lympany, pianist, and Leon Goossens, oboist, as soloists on May 23 and 24. Miss Lympany will give a recital, and other British program features the Griller Quartet and Mr. Goossens. Charles Münch, from Paris, will lead two concerts, with Ginette Neveu, violinist, and Nicole Henriot, pianist, assisting, on May 27 and 28, and the latter artists will give a joint recital.

The Russian concerts will take place on May 31 and June 1, conducted by Eugene Mravinsky, with David Oistrach, violinist, and Leo Oborin, pianist, assisting. There will also be concerts by the Czech Broadcasting Orchestra, under Otakar Jeremias, and a number of additional orchestral programs by the Philharmonic, under Kubelik, at one of which (June 4) Jarmila Novotna, soprano of the Metropolitan will be soloist. She also gives a song recital. The festival lists appearances by the Calvet Quartet of Paris and many native Czech groups.

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"Journal-American"—New York

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"Duno has a beautiful voice, much personality and a great temperament."
"Diario da Noite"—San Paulo

"Daniel Duno sang brilliantly, with art and temperament."
"A Manha"—Rio de Janeiro

"He is a many-sided artist, with a well educated, voluminous voice of pleasant timbre as well as excellent acting abilities."
"A Gazeta"—Rio de Janeiro

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URUGUAY Radio Strong Art Force

By HECTOR L. DUCE

Montevideo

Musical Life in Uruguay is practically confined to Montevideo. But the general impulse in the country is due to Government enterprise: first, by giving from the school to the higher University classes the bases of a solid culture in music, teaching of music, and the organization of orchestras and choruses; second, by creating an Official Institute called S.O.D.R.E. (Service Oficial de Difusión Radioeléctrica), which through its four broadcasts, long and short wave, and with a library of 21,000 records, uses the wireless as the principal means for accomplishing its task.

The S.O.D.R.E., besides its broadcasts, has its own theatre—called Estudio Auditorio—own ballet school, chorus and singing school, and own Chamber and Symphonic Orchestras, the last composed of sixty professors.

A Famous Theatre

The oldest and most important theatre in Montevideo is the Teatro Solis, built in 1883 with classical architectural lines and wonderful acoustic properties. During the last century all the musical celebrities coming to Rio de la Plata performed under its proscenium, and in the golden age of Italian Opera, Patti, Caruso, Ruffo and others were admired there every musical season.

Nowadays, during the winter concert seasons, the Official Symphonic Orchestra is the highest manifestation; most of the famous conductors and soloists of the world have performed with it. From the last season we remember the names of Erich Kleiber, Albert Wolff, J. J. Castro, Thomas Mayer, Carlos Estrada, Fritz Busch, Eric Simon and Carmargo Guarnieri as conductors, and Felijca Blumental, Fanny Ingold, Gyorgy Sandor, Bernard Michelin and Hugo Balzo as soloists.

Some Leading Figures

Uruguay has given to the world artists such as Nybia Marino and Hugo Balzo—both pianists—well known at present to foreign auditors through their records and tours. Nybia Marino a few weeks ago began an important tour including the U.S.A. and principal capitals in Europe.

Among composers we have Eduardo Fabini, whose masterpiece, Campo, a symphonic poem, is well known and often included in concerts. Cluzeau Mortet, Estrada, Tossar Errecart and Ascone are also among contemporary composers in Uruguay. The Concertino for piano and orchestra of Errecart will soon be played in the United States under the baton of Stokowski, with Nybia Marino as soloist.

As another manifestation of musical culture, Montevideo has an organization called Art y Cultura Popular, under whose direction every week important lectures are given, followed by musical illustrations by national and foreign artists. Perhaps the most important private activities are the periodic concerts organized by the Asociasión Coral de Montevideo, of real value in this country.

Montevideo is now awaiting the opening of the winter season (summer in the U.S.), which promises to be a very rich one.

Budapest

(*Continued from page* 13)

difficulties. The members of the orchestra, mainly young and enthusiastic, made sacrifices, too, by playing for an astoundingly small salary the three large series of concerts, occasional extra ones, and the so-called Workers' Programs given periodically in several factories.

Among the concerts of this orchestra, we must mention first its performances of Beethoven's Missa Solemnis and Verdi's Requiem. The first was conducted by Lewis Bárdos, leader of the Budapest Choir, who is a tutor in the noblest sense of the word. Without any strong gestures, he holds his singers securely in hand, (though the orchestra not quite so well), this resulting in a performance that was highly convincing.

The Verdi was also sung by the Budapest Choir, conducted by Somogyi. Budapast is justly proud of the solo quartet it could muster for these hearings. In the finest artistic ensemble, including Báthy and Rösler, one could point with especial satisfaction to the outstandingly rich bass voice of Székely, and the contralto, Maria Basilides' peculiar intensity of expression. Somogyi's interpretation did not, perhaps, entirely capture the sensual richness and pomp of Verdi's manner, but there was nice tonal quality, fascinating details, and nobility of style.

Komor had a great success conducting the Fantastic Symphony of Berlioz —not often heard here—and Fricsay also won listeners with Strauss' Till Eulenspiegel.

Modern Works Few

Unfortunately the scheduled performances of some new foreign works had to be postponed because of difficulties in securing the necessary parts. We are still waiting to hear Honegger's Cello Concerto, but Milhaud's refined Piano Concerto, played by Peter Solymos, was highly appreciated. Two new works by Paul Kadosa, his Partita for orchestra and Quartet Concerto, done with the Waldbauer Quartet assisting, were also well received.

The Budapest audiences, entirely separated from Soviet works during the war, have again begun to get acquainted with Russia's contemporary composers. Failoni, at a concert in the Opera House, introduced here the "Leningrad" Symphony of Shostakovich. On the anniversary of the Red Army's founding, under the baton of Somogyi, the suite from Prokofieff's Romeo and Juliet ballet, the Fifth Symphony of Shostakovich and Khachaturian's Violin Concerto were heard, the last vigorously played by Edward Zathureczky.

Efforts to introduce new American music here have been mainly carried on by the Budapest Radio, through the broadcasting of recordings which the U.S. Military Mission placed at their disposal. Copies of American scores had not yet arrived when this was written, and in case they should—considering the monetary disparity between Hungary and the U.S.—perhaps no one would be able to buy them.

American Chamber Concert

The Hungarian Section of the International Society for Contemporary Music succeeded in borrowing three pieces of chamber music from the American Mission in Vienna, and these were introduced in the concert hall of the Musicians' Syndicate. The unwonted difficulties in counterpoint and rhythm of the Trio by Roy Harris were easily coped with by Peter Solymos, piano; Gabrielle Lengyel, violin; and Vera Denés, cello. Solymos and Peter Szervanszky, violin, played Aaron Copland's Violin and Piano Sonata. The Ajtay String Quartet achieved a good success with the impelling Quartet by Walter Piston. The hall contained as many listeners as it could hold, including the press and leading figures in Hungarian musical life—among them Zoltán Kodály. All listened with great attention to the works and performances.

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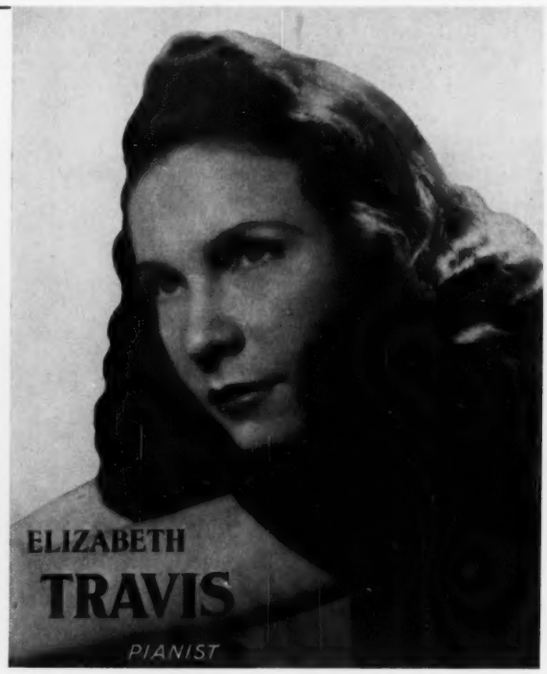

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N. Y. Concerts

(*Continued from page 28*)

ford's The Blue Bird, with Elsie Urban as soloist, was especially appealing. The Somerset Folk Song, O, No, John, was repeated by audience demand. Castelnuovo-Tedesco's atmospheric Upon Westminster Bridge featured Miss Urban and Alexander Turnbull. The one Negro Spiritual on the program, Sit Down, Servant, presented Isaac Bussey in the solo role. John Lawler soloed in the closing selection, Battle Hymn of the Republic, arranged by Roy Ringwald. Claire Ross, accompanist for the chorus, appeared with Stuart Ross in duo-piano selections by Bach, Gluck-Chasins, Arensky, Milhaud and Rachmaninoff. A. L.

Golden Hill Chorus

Sheer enjoyment of singing was attested to by the Golden Hill Chorus, George Mead conducting, in its spring concert at Town Hall on May 4. The 115 women gave a varied program including an interesting 16th century madrigal song, The Nightingale.

Donald Dame, Metropolitan Opera tenor, sang two groups. The first included songs by Handel, Durante and Mouret; the second was made up of songs by Dunhill, Warlock, Rachmaninoff and Griffes. His pleasing tenor was well and effectively displayed. A. A. R.

Music Arrangers Present Concert at Town Hall

In a laudable effort to launch a nationwide campaign to acquaint the public with the functions of arrangers behind the instruments of radio's big name bands, the American Society of Music Arrangers presented a concert in New York's Town Hall on April 28. The program was made up of original manuscripts, written by arrangers for the top notch radio orchestra leaders. It was the first concert under ASMA auspices.

Without doubt, the express purpose of the concert was to bring out that most orchestrators have the ability to write original music; but the results, at least of this presentation, were opposite. While the music was cleverly streamlined, and delightful to the ear, there was a certain general sameness and monotony evinced, serving to bring out that members are adept in the polishing process but not always inspired in original or forceful expressions.

Two of the most rewarding numbers were a Prelude for String Orchestra by Maurice Gardner, conducted by Mark Warnow, Maestro of CBS's Your Hit Parade, and a song by Jeff Alexander, My True Love Hath My Heart, conducted by the composer. Frank Baker, tenor, sang this well, one of a set of three songs by the composer. Delightful was the Pastiche for Harp and Orchestra by Carroll Huxley, with Lucille Lawrence, scoring as soloist, and the Pastorale and Dance for Solo Violin and Orchestra by Alan Shulman. Soloist Arnold Eidus gave an excellent reading. There was real atmosphere and considerable invention in the Stabat Mater (translated as Mary Who Stood In Sorrow), the work of Normand Lockwood, who has gained considerable prestige as a composer. It was sung with sensitive and compelling musicianship with the orchestra under the direction of Jeff Alexander.

Bethlehem Bach Festival, May 17 and 18

BETHLEHEM, PA.—The 39th Bach Festival is scheduled for May 17 and 18 in Lehigh University's Packer Memorial Chapel, with Ifor Jones conducting. The soloists will be Helen Boatwright, soprano; Lilian Knowles, contralto; Lucius Metz, tenor; Edwin C. Steffe, bass-baritone, with E. Power Biggs at the organ and Mary H. Givens at the cembalo.

The first session opens at 4 p.m., May 17 with the Christmas Oratorio, parts I, II, and III, parts IV, V and VI will be given at 8:30 p.m. James Friskin and Mr. Biggs will give organ and piano recitals of Bach music on Saturday morning in the Nativity Church. The complete Mass in B Minor will be given for the 37th time on Saturday afternoon at 2 and 4:30 p.m. The chapel is completely sold out for the festival.

Dorothy Siegfried Heard

Dorothy Siegfried, mezzo-soprano, was presented by Betsy Culp Dornay at the Dornay Culp Studios, April 28. The young singer displayed excellent poise in a well-known program. She is fortunate in possessing a voice distinguished by a rich and pleasing quality which she employs with skill and intelligence. Miss Siegfried has in addition a natural gift for projecting colorful and plausible interpretations which has been developed by careful and musicianly instruction.

The program included the aria from Gluck's Orfeo; a French group of the impressionistic school; Lieder and German Folk songs and a fine concluding group in English. Several encores were added in response to requests from the large, demonstrative audience. Mme. Culp Dornay presided at the piano offering finely balanced accompaniments.

M. C.

Arkansas Philharmonic Society Formed

Announcement is made of the formation of the Arkansas Philharmonic Society for the support and sponsorship of the Arkansas State Symphony Orchestra. William Hacker has been appointed Conductor and Music Director of the Orchestra. He will terminate his two-year association with the University of Arkansas Music Department to accept the appointment.

At a meeting in Little Rock on April 2, representatives from local sponsoring organizations throughout the state met to form the Society and to plan the Symphony season for the ensuing year. The orchestra is scheduled to play 45 concerts in tours of the state beginning in December.

Dr. J. D. Jordan, president of the Little Rock Philharmonic Society, was elected temporary chairman of the nominating committee, which will appoint the permanent president. Others on the committee are Paul Barrett, of Fayetteville, representing the Northwest section of the state, and Mrs. J. C. Watts of Camden, representing the Southwest.

Hedwig Rosenthal to Present Pupils

Hedwig Rosenthal, wife of Moriz Rosenthal, is presenting her pupils in two recitals at Carnegie Chamber Music Hall on June 12 and 22. The first program will present artist-pupils who have concertized or are ready to. The second recital on June 22 is devoted to the introduction of students who have started to prepare for a concert career.

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LOS ANGELES

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, California

The annual visit of the Ice-Capades is now fully comparable to the local engagements of the ballet troupes, for John H. Harris has brought his company to an artistic standard that tops its particular field. The choreography by Chester Hale, assisted by Rosemarie Stewart and Charles Uksila, augments magnificent legato and sharply punctuated staccatos obtainable in the icing. The costumes, designed by Marco Montedoro, have to do for background as well, with the aid of a few movable hand properties, and the effects obtained are always lovely and often stunning.

The music, tastefully chosen and skillfully arranged and directed by Jerome Mayhall, is largely of serious value and even when popular music is used it is so deftly treated that it is enhanced to enjoyable proportions. Rimsky-Korsakov is predominant, with Brahms, Schubert, Tchaikovsky, Arensky, and Mayhall's own adroit treatment of a Gärtner Waltz as other highlights.

Fire and Ice

A word still must be coined for the ice equivalent of prima ballerina, but the exquisite skating of Donna Atwood requires no title to augment its sheer loveliness. Bobby Specht's elevation and agility are remarkable, and Red McCarthy's primitive "fire dance" holds magnificent power and sweep. Particularly delightful was the Romeo and Juliet adagio of graceful, petite Mary Bohland and robust Don Condon, given with perfect finesse. The charming Benoit Sisters, Phil Taylor, Nate and Edythe Walley, and of course the "Old Smoothies," Irma Thomas and Orris Markhus, also offer artistic selections. The ensembles in Arabian Nites Fantasy, Lullaby Fantasy and The First Americans were beautifully conceived and executed, winning ovations from the Pan-Pacific Auditorium throng.

The superb dancing of John and Inga Zerby was again the artistic highlight of Frank R. Bruni's new "1000 Laffs" show at the Florentine Gardens. Their lovely interpretation of the Warsaw Concerto was done with inimitable grace. Young Patty Jo Atkins showed a voice of naturally appealing timbre, at its best in the numerous light opera selections, which included a group of "Memories of Ziegfeld."

Bruni's love for opera, which is manifest in every production, emerged in the use of Aida music for an Oriental Fantasy. The "Laffs" promised were duly provided by Jimmy Savo's patter and A. Robins' pantomime. Emil Baffa conducted and was responsible for the efficient arrangements.

Mexican Tipica Group in Visit

The Mexico City Tipica Revue pleased lovers of Latin-American song and dance with its 1946 Edition in the Wilshire Ebell Theater on April 24. The folk dances interpreted by Carlos and Chabela and the Trio Jalisco were especially enjoyable. Personable Lupita Alday, the Trio Janitzio and Las Serranitas were warmly applauded for their vocal efforts, while accompaniments and a solo were competently provided by Antonio Escobar at the piano. The costumes were splendid.

Hollywood Jottings

Samuel Ball, piano pedagogue, is toying with the idea of being a farmer in his spare time, which means Sundays. He has purchased 80 acres in Apple Valley, at the headwaters of the Mojave River, has put down a well, and will build as soon as conditions permit. "I may not grow much," he opines, "but it is a lovely place to relax." Meanwhile he is preparing several artist students for spring recitals.

•

The Opera Guild of Southern California's board of directors unanimously reelected Mrs. Arthur Bergh as president at their May 1 meeting in the Town House. Mrs. Edmund Gale assumes the post of recording secretary. Robert Anstead, William H. Richardson and Van Rensselaer Wilbur were reelected to the board, which Mrs. Morgan Padelford joins as a new member. Mrs. Bergh's new appointments to the advisory board are Mrs. Stuart Cooper, Judge Charles J. Griffin, Harold Tuttle, Pierre de Vrahnos, Victor Montgomery, and Frank Vitale.

•

Pianist Helena Lewyn will present seven of her advanced students early in June. Speaking of sevens, seven-year-old David Karol will play on May 17, including a Mozart A-major Concerto with Miss Lewyn at a second piano, as well as selections by Bach, Bartok, Handel, Haydn, Beethoven, Schubert, and Diabelli.

•

Lucile Cristcarson, composer, has just completed a cycle of three Nature Songs entitled The Blue Hills, Singing Forest, and Spring Rapture, to add to an impressive list of vocal works.

•

Fitting Music to the Cartoon Film

When a producer sells a picture, that merely is to be expected, but when the picture "sells" the producer, that's news. It happened in Hollywood, and it happened like this:

Walter Lantz is known for the series of cartoon films he is making, and long has made for Universal release. Being fond of music, for he played piano in his youth, he conceived the idea of making a series of musical cartoon films using standard music without distortion.

The idea strongly appealed to his musical director, Darrell Calker, and the chief of his story department, Ben Hardaway, even though it involved a lot of hard work. For the music had to be recorded first and then a story written and synchronized to it, a complete reversal of the usual procedure.

They started on their Musical Miniatures by recording Rossini's William Tell Overture, for which they devised a story using the animal characters for which Lantz's cartoons are famed. It was an experiment, but the exhibitors liked it so much that a series was demanded.

So they engaged Theodore Saidenberg and Edward Rebner, two capable concert pianists, and recorded a set of Chopin pieces in duo-piano arrangements. Bernard Brown, Universal's sound engineer, himself a former violinist, was so intrigued by the idea that he gave them first chance to use the latest sound recording device, a 200 mm. track that brings out upper and lower registers far better than anything used before.

Chopin En Corn

The story is an amusing one which should appeal to teachers as an object lesson for their students. For the two animal characters are so engrossed in playing Chopin that nothing diverts them until they can make a triumphant conclusion. "I tried to make the action funny," declared Hardaway, "but I just couldn't make Chopin 'corny.' I'm too fond of him."

The picture, still in process of production, is Lantz' pet. The producer started drawing cartoons for the New York American when he was a 16-year-old art student. He actually began drawing at 12, when he took a correspondence school course in art, but cartooning appealed to him from the start.

And has it "sold" him? He has acquired a nice new piano, and started practicing again! R. D. S.

•

Erb Conducts and Lectures

Dr. John Warren Erb, director of Music at Lafayette College and director of instrumental music at New York University, has returned from Bluefield, W. Va., where he had conducted the All State High School Festival Orchestra. Upon his return, he addressed the National Opera Company of New York (president and founder, Baroness Von Klenner) on the Outposts of Music, speaking especially on the orchestral work being developed through the State Orchestra Festivals throughout the country. On April 30, he conducted the Musical Arts Chorus of Easton in a performance of the Brahms Requiem in Colton Memorial Chapel at Lafayette College. He was assisted by Iona Harms, soprano, and Paul King, baritone. Charles Straub was organist and Mrs. Warren Kress as pianist.

San Francisco Season Closing

By EDWIN J. SIMON

SAN FRANCISCO, CALIF. — The various concert series here have come to a close and cleared the way for a number of independent projects in May. Chief among these will be a season of Russian operas and two concerts by the Philadelphia Orchestra. The Russian Opera Association is presenting Borodin's Prince Igor, Rimsky-Korsakoff's Snow Maiden, and Tchaikovsky's Sleeping Beauty ballet in its entirety. The Philadelphians, conducted by Ormandy, appear under the auspices of Paul Posz, veteran concert manager and managing director of the San Francisco Opera Association.

The concert series of the San Francisco Opera Association ended with a recital by Paul Draper and Larry Adler and one by Giuseppe De Luca. Draper and Adler gave a delightful afternoon. A great deal of credit for its success must go to their pianist, Arthur Ferrante, who played a lot of difficult music beautifully. De Luca demonstrated the eternal truth that there is no substitute for experience. His voice no longer possesses the golden ring of youth, but he knows how to use what he has, and the result is a beauty of phrase and nuance which many other singers could imitate to advantage.

Witold Malcuzynski was presented in recital by the Larry Allen series. He was not too convincing in large works of Franck and Beethoven, but made up for this by giving thrilling performances of Szymanowski and Chopin.

Larry Allen brought Martha Graham and her group for two evenings of dancing. Graham is no longer an experimentalist in ballet but has evolved a definite and individual style. Her emphasis is now less upon the technique of the dance than upon the stage picture, which was always beautifully balanced as to color and form. In Letter to the World she has successfully fused poetry, music, and ballet into a coherent whole.

Artur Rubinstein was the final star on the Larry Allen series, and a brilliant one. Rubinstein has grown in stature until he is now in the first rank of

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Symphonic Offerings

The San Francisco Symphony Orchestra ended two series. As the final concert of the Municipal series Monteux presented an all-Beethoven concert, including the violin concerto with Szigeti as soloist, and the Ninth Symphony, with the Municipal Chorus and Charlotte Boerner, Reba Greenley, Carl Hague, and Perry Askam as soloists. Szigeti had an off night, but the symphony was gorgeously performed.

The final two pairs of the regular symphony series featured beautiful performances of Beethoven's Eroica and Brahms' First Symphony and a first local performance of Bartok's Second Piano Concerto, with Maxim Schapiro as a skillful soloist.

The orchestra was kept very busy in the last days of the season, for in addition to the above-mentioned concerts and its regular broadcasts for the Standard Oil Company of California, it gave a special children's concert with Monteux conducting and had a number of recording sessions for Victor Records.

Chamber Music

The final concert of the San Francisco String Quartet was not up to its usual standard. All of its members are first chair Symphony men and it is possible that they were so tied up by the heavy schedule of the orchestra that they had to skimp on rehearsals. They are capable of doing far better than they did in their final concert of the season.

The Music Lover's Society offered beautiful performances of little known chamber works by Haydn, Mozart, Honegger, and Schumann. The works performed—such as the Haydn Trio for flute, violin, and cello, Opus 100, No. 1—may not be the greatest efforts of the composers, but the performances left little to be desired. And it is preferable to hear lesser works well played than to have great works murdered. Margaret Tilly, the founder and pianist of the Music Lover's Society, deserves *kudos* for the results she has achieved.

Reyes: Cuba's Music "Ambassador"

One of the prominent Latin-Americans representing his country's culture in North America is Angel Reyes, Cuban violinist, whose current season included his third recital in Carnegie Hall, a first appearance as soloist with the New York Philharmonic-Symphony under Rodzinski, and his usual extensive tour in the United States and Canada.

Able exponent of the traditional repertoire, Mr. Reyes is also alert for new compositions. Some recently played are the Third Violin Sonata of Bohuslav Martinu, Three Hebrew Melodies of Jacques De Menasce, the Four Preludes of Anis Fuleihan and a revival of Nin's Songs of Spain in Kochanski's arrangement.

Suggestions on Programming

Mr. Reyes advises North Americans compiling programs for the southern republics to present, in the way of contemporary compositions, outstanding works of composers of their own countries, rather than undertake to play Latin-American music; above all, he says, avoid "bastard" Latin-American pieces, i.e., music composed (supposedly) in the Latin-American idiom by enthusiastic creators from Brooklyn, Dubuque or Kansas City. Audiences below the Rio Grande, he points out, set a primary value on authenticity, and immediately detect its lack in such music. In fact, they feel toward it like they do in regard to some of Hollywood's unfortunate efforts to portray our neighbor republics on the screen.

"Latin-American music is distantly related to but different from that of Spain," he said. "It has Spanish roots in most cases, but it has been influenced through the centuries by various racial factors (Indian or Negro), by cultural environment and even by climate. Thus, as these factors vary widely throughout the enormous reaches of Central and South America and the Caribbean, we cannot even speak of 'Latin-American music' as a generic term, because the tonal output of Cuba, for instance, is quite different from that of Argentina or Mexico. Brazil and Cuba have, perhaps, the most distinctive flavor in their music, thanks to the richness of their folk background. Argentina is the most nearly akin to Spain, tonally speaking, because that country has always been nearer culturally to Europe than the others."

Much Talent Unknown Here

There is a great deal of creative talent in the Latin republics unknown as yet to the United States, according to Mr. Reyes. Part of this is due to the lack of a central clearing house between the different countries; also the return in royalties is sometimes so small to the Latin-American composer that he cannot afford to push his works in the United States. Mr. Reyes would like to see ASCAP or some similar organization expand to include the other hemisphere countries and open the way for more interchange of new music.

Asked about his plans for next season, Mr. Reyes disclosed that it will include his introduction to the Pacific Coast. He also has been granted the performing rights for Martinu's First Violin Concerto with orchestra. M. L. S.

Juilliard Orchestra and Soloist Appear

The orchestra of the Juilliard Graduate School, Edgar Schenkman conducting, gave a program on Saturday evening, April 13, that was full of vitality and color. After a traditional performance of the Haydn "Oxford" Symphony in G major, No. 92, Claudette Sorel appeared as soloist in the Prokofieff Third Piano Concerto in C, playing skilfully this modern and deliberately harsh, but vigorous, work with completely accorded spirit by the orchestra. And a striking reading of Walter Piston's Symphony No. 2 was quite capable of holding its own after the Prokofieff, so distinctive was its performance. T. P.

ANGEL REYES with Artur Balsam, accompanist, and Bohuslav Martinu, composer, right. (Photo by Ben Greenhaus.)

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Cleveland Adds to "Met" Season

By ROSE H. WIDDER

CLEVELAND, O.—An all-time attendance record was reached by the 21st spring festival of the Metropolitan Opera Association in this city. The originally scheduled eight performances were sold out so quickly that a Sunday matinee performance on April 28 was added. The happy choice fell upon La Boheme and 7,000 enthusiasts almost filled the house. This was labeled "Special Sesquicentennial Matinee" in honor of the city's observance of its 150th anniversary. The Northern Ohio Opera Association, headed by Thomas L. Sidlo, president, announces that some 80,000 witnessed the nine performances and he expressed hopes that arrangements for a longer session might be made next year.

George Szell, conducting Rosenkavalier, which glittered and sparkled in all colors, added especial interest to the proceedings since he will be at the helm of the Cleveland Orchestra for the next three years. There was no mistaking his welcome by the capacity audience. Bruno Walter gave a finely balanced Magic Flute and an exciting Masked Ball, the latter performed here for the first time. Eagerly awaited, too, was Fritz Busch, who scored with Tannhaeuser and made an exceedingly sympathetic, scholarly impression. Other well seasoned and applauded conductors were Cesare Sodero, Emil Cooper, Wilfred Pelletier and Pietro Cimara.

Of the newcomers, Torsten Ralf as Tannhaeuser made a profound impression; Jussi Bjoerling brought down the house with his Rodolfo. Generally, the casts were the same as in their New York performances and most of the artists had been heard here previously.

Licia Albanese gave perhaps the finest of her performances as Cio-Cio-San; she was ably seconded by James Melton and a superb cast. The audience was moved and had no misgivings about Japanese themes.

Of particular interest was the performance of The Magic Flute, since this opera had been refurbished with funds provided by the Ohio Opera Association last season.

Carmen was a scintillating opener, with Risë Stevens in the name rôle; we have not heard this music sung more beautifully, more musically and more artistically in the past 21 years, and the part was portrayed with distinction. Jobin, Thelma Votipka and Eleanor Steber as Micaela contributed perfect support.

Romeo and Juliet was welcomed back after many years with Patrice Munsel a lovely heroine, Jobin, Pinza, and Martial Singher contributed much to the opera's success.

The entire cast in Rosenkavalier won highest acclaim—especially Novotna as a perfect Octavian—and List's unmatched Baron Ochs. Jan Peerce and Zinka Milanov, Leonard Warren, Margaret Harshaw and petite Pierrette Alarie starred in The Masked Ball. High spirits and fine artistry in singing and acting marked The Barber of Seville—being Baccaloni's only appearance, as also those of Josephine Antoine and Bruno Landi.

Symphonic Adieu

The last three pairs of symphony concerts under Erich Leinsdorf's baton brought some novelties, besides well beloved music fare such as Brahms Third, Haydn and Mozart symphonies. A first performance here of Prokofieff's Romeo and Juliet Suite was surprisingly melodious and of superior craftsmanship. After at least a dozen years Mischa Elman was soloist in the Mendelssohn and the Martinu Concerti. The artist seems to have lost none of his appeal, tone and musicianship despite the years. Two Serenades from Mahler's Seventh Symphony found Mr. Leinsdorf a sympathetic interpreter of his countryman.

As on former occasions, the conductor again shone in his capacity as transcriber of chamber music for full orchestra; a remodeling of the Brahms Quintet, Op. 34, proved most effective and palatable orchestral fare for the last pair of concerts. Mr. Leinsdorf was accorded an ovation on his leave-taking, and there were many who sincerely wished it may be an "au revoir," rather than "goodbye." Wagner's Good Friday Spell from Parsifal and Strauss' Till Eulenspiegel concluded this emotionally charged program.

During the week 20,000 children heard the special children's concerts conducted by Associate Conductor Rudolph Ringwall. The annual Music Memory Contest for students and adults brought forth many a perfect paper.

Duci de Kerekjarto, violin prodigy of some 20 years ago, took time off from playing in a local night club to give a classical violin recital and featured his own concerto. He proved his violin mastery and talent for composition, and the success with the public was unmistakable.

The same night Eunice Podis, winner of the Federation award, gave a heartily applauded recital at Severance Chamber Music Hall and again showed herself an artist possessed of fine musicianship and technical prowess in a program of exacting nature.

JOSEF WAGNER'S

recent appearances include a benefit at Carnegie Hall, New York, April 14, for the Jewish Convalescent Home and a piano recital at Adelphi College, Garden City, L. I., April 17; guest appearance in Bach's E minor Concerto May 3 and an all-Bach recital, May 4, in the Bach Festival in St. Louis. June 17 to July 26 Mr. Wagner will teach piano master classes for the St. Louis Institute of Music. Later in July he is to appear with the Radio Symphony Orchestra and in recitals for the Canadian Broadcasting Corporation.

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Juilliard Appoints 33 to Staff

The appointments of 33 musicians and educators to the faculty and administration of the Juilliard School of Music were made public on May 6 by William Schuman, president, to implement the reorganization plan announced last January.

The conducting staff of the school has been realigned. Thor Johnson, young American conductor, has been appointed director of the Juilliard Orchestra, after nearly four years in the service during which he conducted army bands and orchestras. He formerly was Assistant Professor of Music at the University of Michigan. He has conducted the Little Symphony there, which he organized and directed, the New York Philharmonic-Symphony, the Boston "Pops" Orchestra and the Philadelphia Orchestra; was a pupil of Koussevitzky and studied in Salzburg, Leipzig and Prague.

Edgar Schenkman, for many years associated with Albert Stoessel on the conducting staff of the Juilliard Graduate School, has been named musical director of the Opera Department, and will conduct the Juilliard Training Orchestra. As previously announced, Robert Shaw, founder and director of the Collegiate Chorale, has joined the staff as Director of Chorale Music.

Joining the piano faculty is Beveridge Webster, well-known concert pianist. There have been six additions to the string department. Joseph Fuchs, former concertmaster of the Cleveland Orchestra, and Ivan Galamian, instrumentalist and teacher, have been appointed to the violin department. Milton Katims, viola soloist and staff conductor with the National Broadcasting Company, will teach viola. Leonard Rose, solo cellist of the New York Philharmonic-Symphony, and Lieff Rosanoff, prominent pedagogue, have been appointed to the cello department. Anselme Fortier, first bass-viol of the New York Philharmonic-Symphony, has also been appointed to the string department.

String Quartet Founded

A string quartet, whose activities will be co-ordinated with the musical aims of the school, has been founded and subsidized by the institution, and will provide performances of the quartet literature for study there as well as for the general public. It will serve as a laboratory group for student composers and will coach student chamber music ensembles. Its membership, not yet complete, includes Robert Mann and Robert Koff, violinists; and Arthur Winograd, cellist. A violist will be appointed soon.

Nine prominent musicians have been named to teach orchestral instruments at Juilliard. They include: James Chambers, solo horn of the New York Philharmonic-Symphony; James Abato, well-known bass clarinet and saxophone soloist; James Dickie, staff bassoonist at Station WOR; Robert Bloom, former first oboe of the NBC Symphony; Carlos Mullenix, oboe soloist and teacher; Frederick Wilkens, first flutist of the Radio City Music Hall Orchestra; Augustine Duques, first clarinet of the NBC Symphony; James Bell, tuba of the New York Philharmonic-Symphony; and Davis Shuman, trombonist of the Metropolitan Opera Orchestra.

Further Academic Appointments

The academic faculty of the Juilliard School will be augmented by five appointments. Rose Marie Grentzer, at present on the faculty of the University of Michigan, will come to the school to head the Teacher Training Program. Robert Tangeman, formerly Professor at the University of Indiana, and now completing work on his doctorate at Harvard University, will teach musicology; and Jay Wright, formerly Dean of Le Moyne College at Memphis, will teach sociology. Dr. Wright is widely known for his progressive work in functional education.

Elbert Lenrow, head of the English Department at the Fieldstone School, will devote a portion of his time to the teaching of English at Juilliard, and Dr. Jacob Kwalwasser will join the music education department of the school.

Mr. Schuman also announced two additions to the administrative staff. Mary A. Davis, formerly of the New York State Employment Service, who has had wide experience in the educational and industrial fields, has been named director of the newly reorganized Placement Bureau; and Betty Randolph Bean, who has done organizational work in music here and in Europe for the U. S. State Department, has been appointed administrative assistant.

Besides Robert Shaw, appointments previously announced include Norman Lloyd and Mark Schubart as Administrators; William Bergsma as teacher of composition, and Karin Branzell as voice teacher.

Ellington Juilliard Awards

Students throughout New York's public high schools are busily preparing for the Duke Ellington Juilliard School of Music Scholarship contest, to be held in June. The three most promising musical students will be awarded a complete three-year course at the Juilliard School of Music. Vocal or instrumental proficiency in either the modern or classical field is the prime consideration in determining the three winners. This is the second year that this award has been given. Ellington, the sole sponsor of the fund, intends to present these youths as solo artists at his annual Carnegie Hall concerts after they have completed their course at Juilliard.

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SILHOUETTES

By MARY CRAIG

Canadian Representative

The recent season of the New Orleans Opera brought the debut of a young French tenor in Mozart's The Abduction from the Seraglio. In voice and appearance he is the perfect type for Rodolfo of the Bohemians or Romeo or the junior Des Grieux.

Leopold Simoneau, from Quebec, Canada, is of medium height just about right for the librettist's picture of a romantic hero, with clear coloring, dark hair and dark-blue eyes. He owes his well-knit frame and supple co-ordination, he claims, to the swimming, lengthy hikes in the Canadian wilderness and the school sports which made up a great part of his life.

As a young lad, he decided to prepare for the priesthood. At Laval University, from which he graduated with a B.S. and B.A., wise instructors made up for Simoneau a schedule that included games, singing, acting as well as the philosophy he loved and liturgical and ecclesiastic subjects. And when at seventeen he sang the lead role in Offenbach's La Chanson de Fortunio, the sagacity of his mentors was justified, for the stage rather than the pulpit was his predestined *métier*.

"It has been difficult for me to overcome a youthful too-idealistic outlook and to face material problems. My heroes were the great figures of the Moyen Age, like Vauquelin, who said, before a decisive battle, 'If I go forward, follow me; if backward, kill me; if I die, avenge me.' Yet the stage, and particularly opera, provides a way of holding and enjoying the romance and glamour which I love, while still making a necessary living."

Simoneau says that he discovered this secret of adjustment when he gave his first radio program. He sang three songs and made $3! Then he went out and spent his fee for more songs. Next time he made more money—the process implying a combination of French thrift and artistic foresight that is prophetic of an excellent career in his chosen field.

Once his professional work began, things moved swiftly. He won the Montreal Symphony soloist contest over thirty competitors; made an operatic debut with the Variété Lyrique of Montreal, singing the leading tenor part in Mignon seven times in 11 days. He was engaged for the American premiere of Berlioz' Te Deum with Emile Cooper conducting, and he commenced to be heard in concert, on radio and in opera performances from Canada to the Gulf of Mexico.

•

The fledgling artist learned that all is not applause and laurels that makes a career. "Given some natural talent and the good fortune to have right training, the one important thing is work."

Simoneau admits that he is so opera-minded that he even has fun when things go wrong. "The worst experience I ever had was in my first performance of Magic Flute," he related. "It was also the first essay with a baton for the conductor. But it is better that we draw a veil over what happened! One learns a lot more through trouble than through achievement and today, thanks to that eventful evening. I can sing a good Tamino."

The young tenor explains that although he is completely French by heritage and training, he has diverse musical tastes and operatic qualifications. "For example, I like the plays of Molière and classic music," he said, "But I also like spaghetti and beer! Bohême is my favorite opera and Mozart my favorite composer. In America we have the privilege of choosing what we most prefer in music, whether it is the French, the Italian, the German or any other. Life is fortunately arranged for us." When asked about his phobias, the tenor laughed. "I am not fond of mathematics and I loathe drafts and people with bad colds."

He affirms that there is little excitement about his work and his life at present. But a keen ear and athletic superiority came into good use last year when he heard a call of distress and rescued a drowning man from deep water. He wouldn't talk about that. But he said rather whimsically that he is already looking forward with pleasure and eagerness to that very distant day of retirement. What is he planning to do? Why, form an opera company and be managing director! (Possibly that takes courage, too.)

Momentarily off the record, but sure to excite considerable interest, is an approaching date in June when romance comes into real life. It is the day set for the marriage of Simoneau and his childhood sweetheart, lovely Pierrette Alarie, the new coloratura soprano of the Metropolitan Opera Association.

The Winner

"Possibly the outstanding event of my musical life thus far was meeting Toscanini," declared Nan Merriman. "Five months before, I was a little voice student out in Cincinnati scurrying around and saving lunch money and carfare in the hope of being able to afford a ticket to his concert there. And suddenly I was in New York, and he had said he would hear me sing!"

The National Federation of Music Clubs contest had brought the young contralto East, and the morning after her first auditions she found herself with an NBC contract for a 15 minute solo program. Somewhat surprised but quite undaunted, she easily made the transition from conservatory to concert, from energetic pupil to earnest prima donna.

She admits that she was quite scared at the important Toscanini audition. "But he talked to me—he did, actually—and told me stories of other frightened beginners and the frequent panics of the great; stories of old funny performances and quaint happenings on stage. And I forgot to be afraid about my voice."

The audition aria was O Don Fatale, from Verdi's Don Carlos. "I know I sang double-stops but I kept on through all I then knew of the concert repertoire. I sang for an hour and a half, and then Mr. Toscanini engaged me for the all-Verdi programs."

This was July, 1943; since then Miss Merriman has been frantically busy and equally happy with a long series of first rank engagements as soloist with major orchestras, a transcontinental concert tour and several opera performances.

Miss Merriman's excellent musical training and ability to pick up any piece of music and read it at sight found good use when a real emergency arose the night before a Mignon performance. The mezzo became ill and the director turned abruptly, pointed his finger at Nan and said, "*You* will sing Frederick."

She sang it. "I stayed up all night but I learned the part in time. There was a wonderful community spirit among the singers. The name artists were wonderful. They helped me through all my beginner roles and gave me valuable ideas for my work."

Miss Merriman said that she had no new plans to announce for vacation or next season. "I'm working, between engagements, on new concert programs and I'm letting my operatic roles mature. Fortunately I enjoy travel and can study even when swishing from coast to coast!" She likes "movies" too. When she was a teen-ager, it was suggested that her natural coloring was an "Open, Sesame" to technicolor films.

If Hollywood goes operatic, she is an excellent prospect for the films—possibly in the role of the gorgeous gal who danced before King Herod, or as the siren-priestess of the Philistines. Or perhaps someone will write a new Judith.

•

The charming little "dropped drawing room" of her New York home, with an outlook over the tops of green trees in the oasis of space between high apartment buildings, seemed far removed from histrionics and dramatic violence. So it was somewhat startling when the subject of catastrophe and near disaster came into the conversation.

"I've always had one pet nightmare," said the singer. "I dream that I'm late for an appearance or can't get to the right place or something of the sort, and I wake up with cold shivers. One day it actually happened."

It was a pre-eminently important occasion, the Easter Day performance of Gluck's Orfeo last season over NBC. "It was the last concert of the series, the red carpet was rolled out and all the officials invited. I'd been working on the part for months, and it was a beautiful day with the sun shining and the air like wine. There was a new, knock-out dress and four huge orchids. I got ready in plenty of time, and went downstairs about five after four to get a cab and drive through the Park to the five o'clock performance. There were no taxis! We waited and whistled. My mother ran to Madison Avenue, my aunt to the other corner. We tried to flag cars; no busses came. At 4:40 my teacher hit the roof with nerves and I began to go slowly mad. You know, you *just can't* be late for a broadcast. With every split second checked and double-checked, there's no way to stall for time. And then there's the orchestral set-up!

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CHICAGO Feels Pinch Of Coal Strike

By ELSA BOROWSKI

CHICAGO.—Chicago's stringent electric dim-out, which began on May 3 as the result of the coal shortage, threatens to cast pall over the remains of the current music season—a pall that is concerned not only with the lack of electric power. There has been a hasty and complete cancellation of all evening and Sunday afternoon concerts that may continue indefinitely.

For 48 hours even the slated arrival of the Metropolitan Opera Association, May 6, for a week engagement at the Opera House seemed imperilled. The latest statement, however, from Abner J. Stilwell, president of the Chicago Opera, at whose invitation the "Met" comes to Chicago, has served to lighten the pervading gloom. It is hoped, at this point, that it will be possible to charter a cargo ship equipped with a Diesel power plant, from which, docked in the river near the Opera House, cables can be carried to supply electricity to light the house and stage. Meanwhile the company is enroute from Minneapolis and opera-minded Chicagoans await developments with impatience.

Chicago Symphony in Brahms Requiem

The final weeks of the Chicago Symphony Orchestra season provided its patrons some notable performances under the direction of Désiré Defauw. During Holy Week, Brahms' Requiem, in which the combined choruses of Northwestern University and the services of Eleanor Steber, soprano, and Mack Harrell, baritone, were used, brought to a close the Brahms festival, a special project of the season. It well may be believed that this was the finest production of the Requiem that this city has heard. The chorus, fresh-voiced and young, sang with beauty of tone and complete ductility, the soloists were impressive in their authority and eloquence, and Defauw's reading of the work was distinguished for spacious nobility. In the first half, the orchestra did not measure up to the subsequent performance as the playing of the G major Brandenburg Concerto by Bach was ragged and ill-rehearsed. Miss Steber also was heard in two songs by Bach, sung with style and glistening purity of tone.

During the previous week Claudio Arrau was soloist on two programs—first at a Tuesday concert, when he gave a delightful account of Mozart's E flat concerto, and disclosed brilliant virtuosity in the A major concerto by Liszt. In both accompaniments Defauw and the orchestra were at their most supple and immaculate best. The program also included Castelnuovo-Tedesco's overture, The Taming of the Shrew, the Morceau Symphonique from César Franck's oratorio Redemption and De Falla's piquant Dances from the Three Cornered Hat—the latter played with any amount of verve and technical polish.

Arrau appeared again at the following Thursday-Friday concerts, giving vigorous, if superficial, treatment to Weber's Concertstück. Strauss' Burleske which came in the second half was a more grateful vehicle, as it showed to great advantage his beautiful tone and pulsing rhythmic vitality. Mozart's overture to Idomeneo and Schubert's Unfinished Symphony—the latter well conceived in its first movement but unperceptive and too hurried in the second—made up the remainder of the program.

The final concerts of the season (April 25-26) brought forth some exceptional playing, and some not quite so good. Mozart's overture to the Marriage of Figaro, Franck's Psyché, Wagner's Prelude and Isolde's Love Death from Tristan, and Respighi's Pines of Rome gave ample opportunity to the orchestra to show its developed flexibility and rich depth of tone, and to Mr. Defauw, a discriminating sense of style and ability to build sonorous climaxes. But Schumann's Fourth Symphony was again without musical profile in a performance of mostly unrelieved forte playing. At the close of the season Defauw left immediately for Europe, where he will conduct in London, Brussels, Amsterdam, Rome and other cities.

Apollo Club Performs Franck's Beatitudes

A not altogether satisfactory performance of Franck's Beatitudes was given by the Apollo Club, Edgar Nelson conducting, at Orchestra Hall, April 22, although, as the evening progressed, the choral singing became more authoritative and the dynamic gradations more potent. John Toms, tenor, was easily the most effective of the soloists, as he sang with style and dramatic understanding. The other soloists were Florence Edwards, soprano; Ruth Heizer Garling and Georgia Orwig, contraltos; Maurice Nord, baritone, and Nelson Leonard, bass.

Nelson Conducts Marshall Field Choristers

Edgar Nelson conducted again when the Marshall Field Choral Society presented its fortieth annual concert April 27, at Orchestra Hall, with Bidu Sayao as soloist. Excellently trained, the chorus sang with persuasive tonal quality and musical understanding. Miss Sayao delighted the audience with her delivery of an aria from Mozart's Marriage of Figaro and an arrangement with chorus of Gounod-Bach's Ave Maria.

Rudolph Reuter's Second Recital

Rudolph Reuter, pianist, gave his second recital of the season at Kimball Hall, April 23. A well balanced program made up of works by Bach, Beethoven, Schumann, Schubert (B major Sonata), Fauré, Brahms, Busoni, Scott, Granados and Debussy clearly showed again this artist's scholarly musicianship, beauty of tone and fleet facility of technique. An exceptional bent for, and understanding of, the Romantic school made the Schumann and Brahms particularly satisfying, and the program as a whole gave high testimony to the pianist's musical taste and enthusiastic zeal.

Pietro Marchi's Opera Production

Pietro Marchi's production of Cavalleria Rusticana and Pagliacci at the Opera House, April 21, fulfilled the young singers' much needed opportunity to appear, for the purposes of experience, in an opera performance invested with professional qualities such as an adequate orchestra and chorus, scenery, expert lighting, and, for good measure, the services of an outstanding operatic artist (in this case George Czaplicki, one of the big

WINIFRED HECKMAN,
contralto, will sing a return engagement with the Northerners, May 22, in a national broadcast over station WGN. (Photo by George Nelidoff.)

names of the Chicago Opera in former seasons, who sang the role of Tonio on this occasion) and several other routined professionals like Enrico Clausi and Josef Cristea, tenors. Leo Kopp was the conductor and the performances, in the main, moved without hitch, to the evident enjoyment of a large audience. Singers making their first appearance in a major production were Maria Ehrhardt, George Backridge, Shirley Polzer, Jeanette Barron, Dorothy Layton and Carl Chevedden Silvio Insana was the assistant conductor and Philip Fein the stage director.

Season's Final Artists' Concerts

Vladimir Horowitz's second recital easily headed the list of season's final concerts given by visiting artists. An enormous audience went wild with applause at the end of the Seventh Sonata by Prokofieff, which the pianist played with almost unbelievable power and intensity. Another second recital of the season was given by Paul Robeson, baritone, in which he presented art songs, spirituals and the customary "political propaganda" songs of his repertory. Orchestra Hall was well filled with enthusiastic listeners. Alec Templeton also drew a large audience to Orchestra Hall when he appeared there April 28, in a program made up of pianist's standard fare and a number of his beguiling improvisations. On the same day Sigmund Romberg, his orchestra and soloists were to be heard at the Shubert Theatre, where they made lilting music for the delight of their public.

Allied Arts Piano Series

A five-event, popularly priced subscription series of piano recitals for next season is announced by the Allied Arts Corporation, in addition to the regular History and Enjoyment of Music series. The new course also will be presented at Orchestra Hall where the following artists have been engaged to appear—Alexander Brailowsky, Adolf Busch and Rudolf Serkin (in joint recital) Eugene List, Vitya Vronsky and Victor Babin (duo-pianists), and William Kapell.

Orchestra Appearance for Carol Silver

Carol Silver, pianist, has been engaged to appear next season with the Corpus Christi Symphony Orchestra, Corpus Christi, Texas, under C. Burdette Wolfe.

Malko Conducts Broadcast

Nicolai Malko, eminent Russian conductor, directed the Chicago Symphony Orchestra at its regular weekly broadcast, presented by the Chicago Title and Trust Co., over station WCFL, May 1. The program comprised works by Vivaldi-Siloti (Concerto Grosso in D minor), Mozart, Grieg and Rimsky-Korsakoff.

University of Chicago Gives Milhaud Opera

The final Composers' Concert sponsored by the department of music of the University of Chicago at Mandel Hall, April 26, was devoted solely to the music of Darius Milhaud. The world première of a recently completed ballet, The Bells, shared the program with the first performance in America of the three act opera, Les Malheurs d'Orphée. The latter work, conducted by Hans Lange, was presented in concert form and proved to be a typical example of the composer's output of twenty years ago, astringent in harmonization, but with a well defined lyricism despite its terseness. Algerd Brazis, baritone, and Anita Braude, soprano, the principals, gave a good account of this difficult music, as did the other members of the

(*Continued on page 50*)

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HARPIST AT HOME.
Mildred Dilling and her husband, Clinton W. Parker, in their New York apartment. (Photo by Blackstone Studios.)

Dilling: World-Tourist

Mildred Dilling, who is small and blonde, and her harp, which is large and golden, have traveled to many countries and climes. Between tours, the artist divides her time between her New York apartment, which also houses her collection of harps, historic and modern, and her country home in Woodstock, N. Y. She is married to Clinton W. Parker, prominent New York business man and a patron of the arts, recently elected president of the Town Hall Club.

Pre-war days found the harpist bringing the music of this instrument to Europe. Her annual tours of this continent have taken her to every state and every Canadian province. She has played in Cuba, Mexico and Puerto Rico, and she invaded the Hawaiian Islands shortly before the Japs touched off Pearl Harbor. She is familiar to radio listeners, was one of the first musicians to be televised (in London by the BBC), and has recorded for Columbia and made a movie short.

Miss Dilling's concert season occupies twelve months a year, and generally comprises around 70 or 80 appearances, many of them on Community Concert courses. A wide research into the history and origin of her instrument is the background for textbooks she has written on the subject, and has furnished the material for the short, informative and witty lecture which she sometimes combines with recital programs.

One of her favorite crusades is the destruction of the public's *idee fixe* that the harp is a limited instrument. To disprove this, she assembles programs of range and variety, and has many times demonstrated its beauties as a soloist with symphony orchestra.

Before the war, Miss Dilling spent her vacations in the fishing village of Etretat, Normandy. She looks forward to revisiting (complete with harp) this and other foreign strands. M. L. S.

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Wagner Founds Contest For New Opera

Charles L. Wagner, New York manager, whose opera companies have toured for the past six seasons, is offering a prize of $1,000 for an original opera, based on an American theme. Mr. Wagner and his associate, Edward W. Snowdon, will give the winning work a production and a tour of at least 25 performances in major cities and in college communities.

Composers are invited to submit scores to Mr. Wagner at 511 Fifth Avenue, New York 17, N. Y., by Oct. 1, 1947, for production in the fall of 1948. The only rules are the following: (1) the subject of the opera should be American; (2) the performance must take only 75 minutes; (3) production should be readily transportable, not too cumbersome; (4) exclusive rights to all productions for the first season belong to Messrs. Wagner and Snowdon at royalties to be mutually agreed upon; (5) decision of the jury is to be final. A committee of seven will judge the works submitted, made up of five musicians, including three newspaper critics and two laymen. Manuscripts will first be turned over to Fritz Mahler, conductor, and Desire Defrere, stage director of Mr. Wagner's opera staff, who will examine them from the standpoint of practical production on the road.

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Activities of the Artists

Donald Gage, tenor, took the leading role in The Student Prince for the St. Louis Light Opera Guild on May 7 and 8.

Percy Grainger, pianist and composer, will be soloist at the opening of the 29th season of the Goldman Band concerts in Central Park on June 12, playing the piano part in his children's march Over the Hills and Far Away. Mr. Grainger's Lads of Wamphray will also be played by the band.

The annual meeting of the League of Composers was held on April 29 at the New York City Center. A special forum discussed the present and future platform of the league and its status in the presentation of contemporary music. Speakers included Lehman Engel, Vittorio Rieti and Randall Thompson.

Ossy Renardy, violinist, after three and a half years in the armed forces, was soloist with the Norfolk Symphony and twice with the Charleston Symphony in the Beethoven and Brahms concertos.

Biruta Ramoska, soprano, was the Musetta in Boheme with the San Carlo Opera at the City Center Theater on May 5.

H. Walter Hatchek, pianist, who this season toured as accompanist with the Footlight Favorites, Opera for Everyone Quartet and played in concerts with the singers Eleanor Knapp, Marita Farell, Lucielle Browning and Hugh Thompson, has signed a contract with NCAC for next season. He will be the accompanist on a coast-to-coast tour with the National Male Quartet.

A Civic Arts Fund Drive for $150,000 for the Philadelphia La Scala Opera Company was opened May 1 by a group headed by Mrs. H. Birchard Taylor.

Janine Casiez, soprano, artist-student of H. Maurice-Jacquet, has returned to the United States from a four months' visit to France.

The Woman's Press Club (Clara Whittaker Morrissey, president) devoted its program to music at its April 27 meeting at the Hotel Pennsylvania. George Rasely, tenor, sang, Dr. Edwin Franko Goldman and Dorothea Dix Lawrence made addresses, and Louise Stewart conducted a musical quiz. There was an exhibit of poems set to music, musical compositions, music maps and other data originated by members of the club.

Enzo Pascarella, violinist of San Diego and Hollywood, is spending several weeks in New York, and will return to the Coast in June. Cesare Pascarella, cellist, has moved to Hollywood.

Anatole Kitain, pianist, has become an American citizen. He leaves for a South American tour this month.

Program schedules for the Goldman Band season, beginning on June 12, will be distributed free of charge by the management.

Mary J. Stotelmyer, teacher of piano of Washington, D. C., recently presented her pupils in recital.

Elizabeth Hipple, pianist, was soloist with the Chopin Society of New York on May 5, and also appeared at the Riverside Church, New York, in a Chopin lecture-recital on May 7. During the summer, the pianist will present her Chopin Lecture-Recitals and Liszt and Rubinstein, Idols of the Concert Stage before many audiences.

Frank Marcus, press and personal artist representative, and president of Publicity Plus, Inc., announces that Herbert Turman, West Coast journalist, has joined his organization in the capacity of vice president.

Florence Wightman, first harpist with the Metropolitan Opera Association, was heard as guest artist with Nino Ruisi, basso, in a candlelight concert given by the Merry Musicals, All-Girl Glee Club in the Central High School auditorium in Syracuse, N. Y., on Feb. 24. Sponsor of the concert was the Unity Life and Accident Insurance Association.

Isidor Achron, composer-pianist, is scheduled to appear in recital at Orchestra Hall in Chicago on Nov. 15, and at Carnegie Hall, New York, on Nov. 20.

Mona Paulee, mezzo-soprano of the Metropolitan Opera, was soloist at the world premiere of Hindemith's cantata When Lilacs Last in the Dooryard Bloomed, performed at the City Center with the Collegiate Chorale, on May 14.

When Constantin Callinicos, conductor-pianist-composer, and graduate of the 1943 class of the Juilliard Graduate School, conducts the Carnegie Pops on May 26 it will mark his New York conducting debut and his first appearance since his army discharge.

Eleanor Knapp was re-engaged after her appearance with the Ridgewood, N. J., Orpheus Club on April 23, as soloist for the May 20 date of the Club in Paterson.

Contest judges for Crown Publications, N. Y., have accepted The Lonesome Cross and I Pray to Thee, compositions by Ida Franka, for publication in their new volume, Songs of the Free. Mme. Franka has received notice that two other works, To a King of Sparrows and Whom Once I Loved, will be published by Exposition Press, New York.

Louis Kaufman, violinist, and his wife and accompanist, Annette Kaufman, received parchment scrolls reading "In appreciation of your loyal services to the Hollywood Canteen," signed by Bette Davis, president.

Rosalyn Tureck is scheduled for three all-Bach programs at Town Hall next season, Oct. 1, 19 and 27. She gave a Bach series (six concerts) in 1937 and at Columbia University (three concerts) in 1944.

Jascha Horenstein will conduct a Beethoven Festival in Buenos Aires on June 16, 23 and 30, with Claudio Arrau as soloist, featuring all the Beethoven piano concertos and the Third, Fifth and Seventh symphonies.

Margaret Henderson Smith's recent engagements have included appearances before the Twentieth Century Club of Richmond Hill, S. I., with Evelyn Wetmore, accompanist; for the Artists and Teachers Benevolent Society, New York; soloist at the Broadway Tabernacle; for the Women's Guild of St. Luke's Church, Forest Hills, L. I.; the St. Cecilia Club of New York in their annual spring concert in the ballroom of the Hotel Plaza.

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NEW PUBLICATIONS

Six prizes totalling $275 have just been awarded in the fourth annual Young Composers' Contest of the National Federation of Music Clubs. The announcement was made by H. Merrils Lewis and Marion Bauer. The major award of the six, which was $100, was won by Ursula Lewis of New York for her composition for small orchestra. Other prizes were awarded to Mary Louise Palmer of Philadelphia, Margaret Davies of Des Moines, James Cohn of New York, Benjamin Johnson, Jr., of Richmond, and Hugh Mullins of Decatur, Ill.

Judges in the contest were Bernard Wagenaar, Wallingford Riegger and Ellis B. Kohs. The latter substituting for Henry Cowell. . . . The song, Love's Riddle, which was reviewed in these columns on Feb. 15, was credited as being composed by Elinor Lockhard Manning instead of Elinor Remick Warren. . . . Vladimir Dukelšky's Symphony No. 3 in E Major will soon be available in the Carl Fischer Rental Library. The work is dedicated to the memory of Mme N. K. Koussevitzky. . . .

Granville English's new score, An Island Festival, ballet suite for symphony orchestra, received its first radio performance by the Chicago Philharmonic Symphony Orchestra under the direction of Henry Weber, when it was broadcast over WGN.

Books

STUDIO TALKS OR SHORT LECTURES ON THE ARTISTIC SINGING VOICE, by Margaret Ellen MacConachie. Pillow Bros., Inc.—Houston. $2.

This attractive little volume of 55 pages is dedicated to Miss MacConachie's pupils at whose request the publication was made. The contents are a collection of informal lectures, observations derived from the teacher's experiences in her own active singing and teaching, and explanations of many of the fundamentals of vocal training.

The author covers some of the moot points on breath, enunciation, voice classification, timbre and tessitura. She discusses the treatment of the Child Voice, Minor Difficulties, the need for personal instruction and supervision and re-affirms a few of the simple, often overlooked, rules of basic musicianship. The lectures are brief, unassuming and readable.

FRANCIS SALABERT, French music publisher, whose firm has established New York headquarters, chats with Frederick Munson, right, American representative of the organization. (Photo by Gerard Studio.)

Scores

IN MEMORIAM, by Douglas Moore. PORTRAIT OF A CITY, by Erno Balogh. Elkan Vogel Co., Inc., Philadelphia. $2 and $1.50, respectively.

In Memoriam is scored for full orchestra. It is an emotional work that does not wear its heart on its sleeve; the sentiments it expresses are sincere in a subdued manner. The prevailing tempo is andante. A full use is made of the string section, there are some carefully indicated percussion effects and a rich scoring for the brass choir. Balogh's Portrait of a City is scored for string orchestra and piano. Musically it is descriptive. Its sections are entitled Morning Call, Awakening, Prayer, At the Assembly Lines, Resting and Merry-making. The music carefully follows along the indicated lines of the titles.

SIX DEFINITIONS, by Norman Cazden. Associated Music Publishers, Inc., N. Y. $1.50.

This score is for instrumental ensemble, with wind instruments ad lib, and has been "designed for practical use by students and amateur instrumentalists. They are sufficiently flexible in arrangement to be available to many group combinations." Piano may also be used, if desired. The six definitions are entitled Folk Song, Promenade, Minuet, Ostinato, Construction Thirteen and Development Three (whatever the latter two exactly mean). Some difficulties are posed, but there is nothing that an amateur ensemble cannot iron out with a little work, and the music is sufficiently melodious to keep its attention from wandering.

For Voice and Piano

ADAM AND EVE; THE LONESOME GROVE; BUFFALO GALS; by Ernst Bacon. Carl Fischer, Inc., N. Y. 50c, 45c and 60c, respectively.

All of these songs come under Americana, and have been popular with folk and ballad singers. The arrangements by Bacon follow the standard treatment of impressionistic arrangers — atmospheric settings with some light dissonances to heighten the atmosphere and accentuate the modal flavor. Adam and Eve is available for medium and low voice; The Lonesome Grove for high and medium; and Buffalo Gals, one of the catchiest of our native products, for medium and low. Our forefathers would not have admitted Bacon's accompaniment, but it cannot be denied that they are in as good taste as those of any arranger who decides to point up the mood of the music.

Piano Solo

PRELUDE TO DARK OF THE MOON, by Walter Hendl. Hargail Music Press, N. Y. 75c.

Hendl wrote the music to Dark of the Moon while in the army. The play was a success in New York, and this is a piano reduction of the score to the prelude. The lyrical sections are based largely on the old tune Barbara Allen; the faster rhythmic sections (using 5/4 and 7/4 metres in addition to more conventional ones) set the mood for the action of the play. The writing here is not too difficult, and some tricky sections should be able to be conquered by pianists of moderate attainments.

ZAMBRA GITANA and GRANADA, by Ernesto Lecuona. Edw. B. Marks Music Corp., N. Y. 60c and $1, respectively.

These two additions in the Latin-American series of contemporary composers are typical of the Cuban composer's swing and flavor. Neither one poses technical difficulties, and both should be of interest to dancers.

Violin and Piano

BARCAROLLE, Op. 70, by Fauré; freely transcribed by Arthur Hartmann. G. Schirmer, Inc., N. Y. 90c.

Neither the piano nor violin part of this arrangement is easy. The violin carries a long cantilena and contains, in addition, glissandos, double stops, and some rapid scale passages. There is not much tampering with the original melodic line of this attractive piece.

FOUR MAZURKAS, by Chopin-Huberman. Carl Fischer, Inc., N. Y. 75c.

Here is genuine virtuoso material. Mr. Huberman uses the Chopin mazurkas in G minor, Op. 67, No. 2; in C, Op. 68, No. 1 (which he has transposed to D); in A minor, No. 2 (transposed to G minor), and No. 3 in F (transposed to D). All contain a plentiude of double stops, chordal effects together with inner voices, pizzicato and staccato. These are very difficult, interesting, and they sound most intriguing.

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PICKUP CHATTER By Harold C. Schonberg

Most of the May releases consist of duplications, some needed, some totally unnecessary. Three violinists already have recorded the Brahms concerto—Heifetz, Kreisler, and Szigeti himself. None of those is recent, and none can match this new one in quality of recording. Unfortunately, the splendor of recording here is not consistent throughout. On several sides, surface noise is unduly prominent. The violin's first entry is too much in the background (later it is brought to the fore). There also are at least two indications of overzealous monitoring. The most noticeable of the latter occurs in the run eighteen measures before the end, where the violin, for no good reason, suddenly sounds as though it had been whisked a few studios away.

But at its best the recording is a magnificent example of how the violin should be recorded. Seldom have the tone quality and overtones been so faithfully reproduced. The interpretation is emotional, sometimes overly so. Szigeti lets his Hungarian blood run away with him at times, overdoing the vibrato, and indulging in some pronounced rubatos. Ormandy, steady and industrious, is apt to disregard some of the score's dynamic markings in transitory and accompaniment passages, giving one the impression that he is marking time until the next full orchestral tutti. There was more artistic continuity in the previous Szigeti set. There is better recording here, and since a high level is maintained (despite details here and there) it should be the solution for those interested in acquiring a version of the concerto.

RECENT DISC RELEASES

Orchestral

BRAHMS: Violin Concerto; Adagio from Sonata in D minor; Joseph Szigeti and Philadelphia Orch., dir. Ormandy. Columbia M-MM-603, 5 discs, $5.50.

COPLAND: Appalachian Spring; Boston Orch., dir. Koussevitzky. Victor M-DM-1046, 3 discs, $4.00.

D'INDY: Istar Variations; Overture to Fervaal; San Francisco Orch., dir. Monteux. Victor SP-16, 2 discs, $2.25.

KLEINSINGER: Tubby the Tuba (story by Paul Tripp); narrated by Victor Jory with orch. dir. Leon Barzin. Cosmo DMR 101, 2 10-inch discs, $2.25.

LISZT: Hungarian Rhapsody No. 6; National Symphony Orch., dir. Kindler. Victor 11-9154, $1.00.

STRAUSS: Polkas (by Johann Sr., Johann Jr., Josef and Eduard Strauss): Tik Tak, Sans Souci, Pizzicato, Leichtes Blut, Bahn Frei and Annen Polkas. Boston "Pops" Orch., dir. Fiedler. Victor M-DM-1046, 3 10-inch discs, $3.00.

TCHAIKOVSKY: None but the Lonely Heart; Sleeping Beauty Waltz; Andante Cantabile; Melody in E-flat; Barcarolle; Waltz of the Flowers; Robin Hood Dell Orch., dir. Andre Kostelanetz. Columbia M-MM-601, 3 discs, $3.50.

Instrumental

BACH: Organ Music—Little Fugue in G minor; Ein Feste Burg; Fugue in C ("Fanfare"); Sheep May Safely Graze; Passacaglia and Fugue in C minor; played by E. Power Biggs. Victor M-DM-1048, 4 discs, $4.85.

GIGOUT: Toccata in B minor; CAMPRA: Rigaudon; played by Virgil Fox (organ). Victor 10-inch disc 10-1208, 75c.

KREISLER: The Old Refrain; Londonderry Air; Miniature Viennese March; Rondino on a Theme by Beethoven; Midnight Bells; Hungarian Rondo; Fritz Kreisler and Victor Orch., dir. Donald Voorhees. Victor M-1044, 3 10-inch discs, $3.00.

SCHUBERT: Litany; BACH: Come, Sweet Death; William Primrose (violist) and Vernon de Tar (organist). Victor 11-9117, $1.00.

SCHUMANN: Andante and Variations, Op. 46; CHOPIN: Rondo in C; MENDELSSOHN: Allegro Brillant; played by Pierre Luboshutz and Genia Nemenoff (duo-pianists). Victor M-DM-1047, 4 discs, $4.85.

Vocal

BORODIN: Galitsky's Aria (Prince Igor); OUGLITZKY: Kaleenka; S. Siepoushkin (bass-bar.) and General Platoff Don Cossack Chorus. Victor 11-9118, $1.00.

LEVITZKI: Do You Remember; EDWARDS: Into the Night; Ezio Pinza (bass), acc. Gibner King. Columbia 10-inch 17378-D, 75c.

RODGERS: Soliloquy from Carousel; James Melton (ten.) and Victor Orch., dir. David Broekman. Victor 11-9116.

ROMBERG: Four Selections from The Desert Song; Dennis Morgan (ten.) with orch. and chorus dir. Edgar Roemheld. Columbia X-260, 2 10-inch discs, $2.00.

Graham, Copland and Americana

The extra price for the Appalachian Spring stems from the fact that Victor has added three pages of pictures and comment. Whether the fine photograph of Martha Graham & Co., and of several individual dancers, is worth the extra few cents is up to the purchaser. The music itself is worth it, and it glories in a brilliant recording. Copland's score is becoming quite popular, though it is doubtful whether its full flavor can ever be felt without seeing it as an adjunct to the ballet for which it was composed. Certain stretches, which do not become alive in concert form, make sense on the stage, and the use of the American material flows more naturally there. For, like the ballet, the score too is symbolic.

The Istar Variations is a melodic piece of music of not too great originality but undisputable charm. D'Indy was a craftsman of great skill and taste, and this well-recorded set is recommended not only for the urbane quality of the music but as a relief from the more standardized repertoire. In one spot Monteux deviates from the score. Toward the end there is a section marked *"soutenu et bon chanté,"* for strings, harps and woodwinds. He plays the 26 measures with strings alone.

For lighter moments—the lightest—the Strauss Polkas will serve well. Tik Tak, the best in the set is exhilarating: good as Offenbach at his best. It is by Johann, Jr., and is from Die Fledermaus. As customary with "Pops" recordings, this one is loud and strenuous.

Tubby, Peepo and Frog

Tubby the Tuba is a study in instrumentation as well as alliteration. Using the Peter and the Wolf technique, it will pall after a few hearings, more because of the script than the music. There are some bloodcurdling attempts at a child-like quality, with Peepo the Piccolo, Signor Pizzicato and other abstractions. A Frog (not even named Freddy, or Frankie, or Fillip, curiously enough) also plays an important part. Children should love the set, which is well recorded and has some good tunes.

Bach Organ Music and Two-Piano Romantics

Outside of the Fanfare Fugue, the selections in Biggs' organ album are old friends. This set will need a wide-range machine to handle the bass, and in fortissimo passages there is a jumble of reverberations that nothing could help. Of all instruments, of course, the organ always has posed the greatest problems to the recording engineers, and it seems to be an acoustic accident when good results emerge. Biggs' performance could be more imaginative, especially in choice of registration. The latter is personal taste, but certainly there is little of the free-swinging Bach in Biggs' stolid, precise, occasionally muddy style and limited dynamics. Virgil Fox's organ disc appears to have been made with a tremendous instrument; the recording is ponderous and the music uninteresting.

Mendelssohn's Allegro Brillant appears to be a first recording; the other selections in the Luboshutz and Nemenoff set—Schumann's Andante and Variations, and Chopin's Rondo in C—have previously been played, less satisfactorily, by Bartlett and Robertson. The latter couple did not have the sweep and color that the present ensemble brings, and since the music of all three composers is highly romantic in nature, Bartlett and Robertson's pleasant but imaginative style does not go deeply enough. Light, elfish, suggestive of several of the composer's scherzos, the Allegro Brillant is an excellent showpiece for Luboshutz and Nemenoff. They are handicapped by recording that shatters at loud spots, and by generally noisy surfaces.

•

Bimboni at Mills Studios

The Walter Mills Vocal Studios in Omaha and Sioux City, Nebr., recently presented Alberto Bimboni in a two weeks series of coaching old, modern Italian and French repertory of operas and songs, as well as Mozart, Wagner, Weber and Strauss operas. Mr. Mills states that the enrollment was so large that a similar series will be arranged for next season.

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Henry L. Scott Sees Need of Humor in Music

In the spring of 1945 when Henry L. Scott proposed to give one of his humorous piano concerts in Carnegie Hall, a prominent concert manager said to him, "Music lovers are basically humorless people. They expect their concerts to be solemn affairs and will resent anyone who even amiably satirizes music or musicians, no matter how artistically it may be done."

Mr. Scott, however, had faith in the openmindedness and sense of humor of concert audiences. Being a concert pianist himself, with a thorough appreciation of fine music, he believed that patrons and makers of music could also laugh at themselves. He played at Carnegie Hall on Oct. 5, 1945, before a packed house including artists, musicologists and critics. The result was an uproarious evening—and a $50,000 guarantee from three managers for his first full year when he is to be booked as America's First Concert Humorist.

Among publications to recognize this highly "different" style of art were Colliers, which ran a feature story by Kyle Crichton, and Who's Who in America.

Talent Discovered Early

Like most musical figures, Henry Scott showed his talent early. When he was four he began to pick out melodies on the piano. His interest in humor began at the same time, he says, when he noticed that he could make his older brother laugh by running around the dining room table and hitting his head on a sharp corner. This was a painful method of entertainment, and one he would not care to carry over into the adult state; but it did impress him with the joys of getting laughs from his audience.

During his days as a piano major at Syracuse University he still loved music and still liked to make people laugh. So he hit on the idea of combining the two. Eight years of auditions, orchestra work, trouping, teaching, studying and odd jobs went into his efforts to develop concert humor. The Scott recitals were before high school assemblies at one point. He tried out, too, for Billy Rose and the late Florenz Ziegfeld, neither of whom was enthusiastic. Undiscouraged, he went on, and Billy Rose at least is now in a position to eat his words.

A Serious Humorist

Paradoxically, Henry Scott is very serious about humor. "To project it artistically, one must strive to understand the whole illusive and intangible realm of humor," he contends. He practises what he preaches in his recitals, where he ranges from pantomime to the spoken word, from subtle satire to broad and riotous forms. He writes and arranges all his own material.

"I'm endlessly grateful," he says, "that audiences like what I play for them. I enjoy it so much myself and it's wonderful to convey this same feeling to other people."

Henry Scott has always wanted to please his audience since the day he banged his head against a table to accomplish this end. At his first appearance as soloist with orchestra (with the Rochester Symphony) about six years ago, Guy Fraser Harrison, who was conducting, discovered a wrong note at rehearsal. "I worried so much about it that after the performance that was the only note I was sure I played right!"

HENRY L. SCOTT

Hutcheson Heads Juilliard Summer Piano Faculty

Ernest Hutcheson, former president of the Juilliard School of Music, heads the piano faculty of the Juilliard Summer School, which includes Katherine Bacon, Lonny Epstein, Bernice Frost, Sascha Gorodnitzki, Guy Maier, Alfred Mirovitch, Carl Friedberg and Sigismond Stojowski.

National Music League Adds to List

The National Music League announces five additions to its list: Jan Carlson, pianist; Cecelia Gnevek, pianist; Vivien Harvey, pianist; Julia Johns, mezzo-soprano; Melvin Ritter, violinist. These musicians were selected through competitive auditions held in April. Judges were Leon Barzin, Paul Boepple, Lillian Fuchs, Hardesty Johnson, Muriel Kerr, William Kroll, Leopold Mannes, Gyorgy Sandor, Edgar Schofield, Elizabeth Schumann.

Miami Program Aids Musicians' Club

Frances Sebel, soprano, recently gave a benefit recital at the Roney Plaza Hotel, Miami Beach, Fla., sponsored by the Musicians' Club of America. Frances Tarbeaux was at the piano, Bertha Foster, chairman of the club, spoke briefly on the plan being carried out for the erection of a musicians' home in Florida. Active sponsors of the project include the Florida State Music Teachers Association.

Constance Keene Substitutes For Horowitz

SPRINGFIELD, MASS. — Constance Keene, young American pianist, on less than an hour's notice rushed to this city on April 16 to substitute for Horowitz. She won a brilliant success before an audience of 3,500. Miss Keene, winner of the Naumburg Foundation Award in 1943 and a Berkshire Music Center scholarship in 1941, is a pupil of Abram Chasins.

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Frank Bibb Has Taught Singers of Fame

Seven days a week of voice teaching is Frank Bibb's regular schedule, four at his New York studio and three in Baltimore at the Peabody Conservatory, where he has been a faculty member for 25 years. Mr. Bibb, who began his musical career as a child keyboard prodigy and later changed over to accompanist and voice mentor, has sometimes considered retiring from this arduous life, but somehow he always finds himself back teaching seven days a week—and liking it.

Mr. Bibb's pupils call him "Papa," with, he adds, "variations more revolting." Thus placed *in loco parentis* in vocal matters, he lives up to the role by acting as a link between present-day aspirations and the great achievements of the last generation. Among the artists he harks back to are Eames, Nordica, Melba, Sembrich; Olive Fremstad, whom he describes as "'incomparable" in Wagnerian interpretations; and, as outstanding singers of French songs, the late Edouard Clement and Oscar Seagle, together with Maggie Teyte and Povla Frijsh, both of whom are still very much before the public today. Mr. Bibb awards the palm to these over the great figures of the present, not because voices were intrinsically better then but because of a vital difference in artistic conception.

"The fatal weakness of some singers today, especially Americans," he said, "is that they do not make perfect singing their first object; personal happiness comes first, art second. Americans, children of a fortunate nation, are afraid to endure and to suffer. And too often they value 'success' more than achievement."

Re. Teacher-Pupil Relations

The right relation of teacher to pupil Mr. Bibb considers of great importance to the young artist. "Running from teacher to teacher to avoid the necessity for good, hard, disciplinary work on the voice is a form of escapism that leads to futility." It is up to the teacher, he believes, to provide sympathy and consideration as well as sound precepts; in return the pupil owes his mentor a proper degree of regard and co-operation.

Mr. Bibb has observed a great development in musical discrimination in his years of teaching, and he believes the logical outcome of this will be a great renaissance in the tonal art and its appreciation within the next ten years.

Interests Range Widely

His New York studio houses not only a grand piano but a spinet and harpsichord. Pupils sing with the modern instrument but admire and sometimes play a scale or two on the other.

Besides teaching seven days a week, Mr. Bibb has hobbies for his spare time —when there is any. He collects rare furniture, including Colonial American pieces and examples of the Directoire period in France; has a large library devoted to plantation houses of the old South. He has also assembled prints, photographs and data on steamboats, railroads and street railways that make several museums look forward to the reading of his will.

The long list of Bibb pupils includes Lansing Hatfield (1933); Todd Duncan (1934-1941); Donald Dame, and his sister Beverly, who created a lead in Gian-Carlo Menotti's new opera, The Medium; Agnes Davis (1942); Burton Cornwall (1941); Carolyn Long (1933 to 1943 at Peabody); John Porter, who sang Don Basilio in the recent revival of Paisiello's Barber of Seville at Columbia University; Dorothy Baker; Violet Banks, Negro mezzo-soprano, for whom he predicts a fine career, and who was head of the voice department at Morgan College, Baltimore; Edwin Steffe (1936), recent soloist in the Bach B Minor Mass with the Bethlehem Choir and re-engaged for the Bach Festival for that work and the Christmas Oratorio; John Bogue, who sang in the Mozart Requiem under James Dash and with the Mendelssohn Glee Club under Cesare Sodero; and Margaret Spencer (1940), prima donna of the Philadelphia Opera, the St. Louis Municipal Opera, and the Detroit Opera, where she sang Fritzi Scheff's role in Mlle. Modiste.

M. L. S.

VERA FRANCESCHI,

American pianist, gave a concert at Villa Malta in Rome on May 4, and in the evening was a guest on the radio program "Tomorrow," broadcast throughout Europe and by short wave to the United States. Miss Franceschi is scheduled to play an Edward MacDowell Piano Concerto at an American Festival at the "Adriano," with Bob Laurence conducting and Lawrence Tibbett, soloist. (Photo by James Abresch.)

Verdi Club Gives Opera

Scenes from Cavalleria Rusticana highlighted the April 26 afternoon meeting of the Verdi Club at Hotel Plaza. Directed by Rosea Lee and narrated by Mrs. Owen Kildare, the Mascagni cast included Elizabeth Kaboolian as Santuzza; Katherine Maggarian (Lola); Mario Orlando (Turiddu); John Grant (Alfio); Lorraine Calogno (Lucia). Mostyn Thomas, baritone of the San Carlo Opera, was enthusiastically applauded for his group of well-known ballads. Others on the program included Jack Fister, pianist, and Hilda Kosta, contralto.

A. R.

WORLD OF MUSIC MOURNS . . .

CHANDLER GOLDTHWAITE, 47, died in a sanatorium at Duarte, Cal., on March 28, after a long illness. Born at Melrose, Mass., he later studied organ with Lynnwood Farnam and John P. Marshall. During his lifetime he held a number of important posts, including positions as organist at the Hennepin Ave. Methodist Church, Minneapolis, and as Municipal Organist, St. Paul, Minn. Later he did concert work only, both in America and in France and Switzerland. In radio broadcasting he began as a pioneer, around 1921, and eventually became director of such radio programs as the Davey Tree Hour, the Ford radio hour, Universal Rhythm (with Alec Templeton and Richard Bonelli), using the name Rex Chandler in his popular programs. He is survived by his wife and two children.

CHARLES FREDERICK DENNEE, 83, composer and teacher, died in Brookline, Mass., on April 29. Born in Oswego, N. Y., Mr. Dennee was trained at the New England Conservatory, of which he was later a faculty member for 62 years. He also studied under Von Buelow, and was active until 1897 as a piano recitalist. His compositions included operettas, an overture, violin sonata, cello suite, and many piano pieces. He wrote a textbook on piano playing and edited the revised edition of the Century Library of Music. His sister, Bertha M. Sequeira, survives.

MICHAEL KEANE, 69, New York music publisher, died at his home in Yonkers, N. Y., on May 7 after several months' illness. He was born in County Limerick, Ireland, and at one time was manager of Queen's Hall, London. He came to New York in 1911 as U. S. representative of Boosey & Hawkes, music publishers. He founded his own firm in 1936. Mr. Keane was a former officer of the Music Publishers Association of America and a member of ASCAP. Five daughters and two sons survive.

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VIEW FROM "COVESIDE," summer home of Richard McClanahan.

McClanahan in Maine This Summer

This summer, Richard McClanahan will teach only at "Coveside," his summer home at Southwest Harbor, on Mt. Desert Island, Me. The six-weeks course, July 8 to Aug. 15, will find Mr. McClanahan giving private lessons during the week and scheduling lecture and playing classes for Saturday mornings. Arrangements have been made for students to live at hotels and guest-houses in the village of Southwest Harbor, and for use of the pianos in two public schools, a church, and various private homes. A group of students from Sweet Briar College will live at "Mor Glaz," summer home of one of his pupils, Cara Burch. All sports are available—swimming, tennis, golf, yachting, fishing, motoring and cycling—and there are many marked trails for walking and riding.

Queena Mario Singers Active

Three of Queena Mario pupils will be with the Chautauqua Opera this summer, Dorothy Stahl, Frances Bible and Annette Burford. Miss Stahl is to take the soprano leads in La Rondine and The Gondoliers. Miss Bible will sing Suzuki in Madame Butterfly, Stephano in Romeo and Juliet, and Tessa in The Gondoliers. Miss Burford will sing Juliet in Romeo and Juliet and Oscar in The Masked Ball.

Audrey Bowman gave a recital in Danbury, Conn., April 3. Miss Bible was soloist for a recent Hour of Music broadcast. Vivian Bauer was Suzuki in Madame Butterfly on CBS's Great Moments in Music program on April 24.

La Forge-Berúmen Artists In Many Engagements

Frank La Forge, composer-pianist, arranged a concert for the benefit of the Darien, Conn., Police Department Pension Fund at the Darien Theatre. The artists presented were Harriet Versaci, coloratura saprano; Frank Versaci, flutist; Thomas Hayward, tenor; Isabel Westcott, contralto; Evelyn White, pianist; Jane Bradbury, coloratura soprano, and Pruth McFarlin, tenor. Mr. La Forge was at the piano for all the singers except Mr. McFarlin, who was accompanied by Hazel McFarlin. Nearly $1,000 was realized for the fund as a result of the concert.

Harriet and Frank Versacci presented coloratura songs and flute solos for the Musicians Club of New York at the Bernard Club, Mr. La Forge at the piano. Thomas Hayward, tenor of the Metropolitan Opera, was guest artist on a recent Celanese Hour. He is at present on tour with the Metropolitan. Gloria Pearce, coloratura soprano, sang at a musical at the House of Calvary Hospital. Anna Dodge was her accompanist. Pruth McFarlin, tenor, presented a program of sacred selections at the Community Lenten Service in Watkins Glen, N. Y., with Hazel McFarlin at the piano. Walter Cassel, baritone of the Metropolitan Opera, has returned from an eight-weeks' concert tour to the West Coast and Canada. Stanton Carter was his accompanist. On April 6 Mr. Cassel appeared as guest artist on the Chicago Theatre of the Air.

Isabel Westcott, contralto, and Cecil Gordon, pianist, were presented in recital by the Schubert Club of Stamford, Conn., on April 10. Jane Bradbury, coloratura soprano, made her debut as Lucia in Lucia di Lammermoor on April 27 at the Brooklyn Academy of Music, under Alfredo Salmaggi. Rosa Canario, dramatic soprano, sang the soprano part of Beethoven's Ninth Symphony with the Pittsburgh Symphony, under Fritz Reiner, April 27 and 28, in Pittsburgh. She also sang on the Inter-Cultural Relations program of the Roosevelt House League at Hunter College, New York, April 30, with Cecil Gordon accompanying.

Cleveland Institute Announces Summer School

The Cleveland Institute of Music summer session will extend from June 17 through July 27. Beryl Rubinstein is director, Ward Lewis, dean of the faculty, and Mrs. Franklyn B. Sanders, director emeritus. The preparatory and conservatory departments are arranged to take care of beginners and advanced students, and there are special courses in piano and violin, a survey of music history for the layman, pedagogy lectures, piano pedagogy for parents and theory for adults. On the faculty are: piano, Beryl Rubinstein (head), Ruth M. Edwards, Bertha K. Giles, Lillian Greive Husak, Colette Jablonski, Dorothy K. Price. Edith Warner Reed, Margaret Poenfeldt, Corinne Rogers, Lawrence Stevens: violin, Joseph Knitzer (head), Sara Budweiser, Margaret Randall; voice, Reuben Caplin, Elizabeth Stoeckler, William Wheeler; theory, Ward Lewis (head), Starling Cumberworth, Marie Martin, Clement Miller, Bonita Potts; organ, Henry F. Anderson; viola, Tom Brennand; orchestral instruments, M. Dittert (trombone), Alois Hruby (trumpet), Charles McBride (cello), Harvey McGuire (oboe), E. Miersch (French horn), Jacques Posell (bass). Competition for scholarships for high school graduates who plan to follow the Bachelor of Music degree courses are held annually in May.

Helen Chase Singers Heard

Singers from the Helen Chase studios are being heard extensively. Barbara Phillips and Helen Mazure, sopranos, recently sang and were interviewed over WNEW. John Ruskin Roberts, baritone, has returned from singing overseas. The Ray Heatherton broadcast presented Adele Jakiel, mezzo-soprano, on April 11. Wanda Rysz, coloratura soprano, has been engaged for the summer to appear in operetta and songs in addition to being director of entertainment programs at Hulett in the Adirondacks.

H. J. Heinz Students Appear

Artist-students of H. J. Heinz are active. Evelyn Keller, formerly on NBC's Serenade to America, sang one of the two major parts in Menotti's new opera The Medium, premiered on May 8 at Columbia University. R. H. Gordon, baritone, is touring with the Oklahoma company this season and next. A Carnegie Chamber Music Hall audience recently heard Isabelle Josephs. Joan Saunders sings frequently over WLIB.

Pashkus Artists Heard

Artist-pupils of Theodore and Alice Pashkus include Jacques Margolies, American violinist, concertmaster of the New York Philharmonic-Symphony for its Pop Concerts at Carnegie Hall and soloist for one of these evenings in the Tchaikovsky concerto. Noel Brunet, French-Canadian violinist, included among many appearances in Canada one as soloist with the Montreal Symphony in the Glazounow Concerto and performances of all 19 of the Mozart sonatas in a radio series over the Canadian network.

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CHICAGO

(*Continued from page* 41)

cast—Naomi La Bree, Helene Hekman, Ann Pawelski, Roy Urhausen, Carl Honzak, Anna Dorn, Austin Garrels, Denis Cawan, Tiby Tabas and Dorothy Staiger.

The new ballet, commissioned by Ruth Page, Chicago choreographer and dancer, was presented with scenery and costumes by Isamu Noguchi and Nicolai Malko directed, with notable skill, the orchestra made up of 27 members of the Chicago Symphony Orchestra. Due to a misadventure suffered at the final rehearsal, Berenice Holmes, who was to have danced the Bride, was replaced by Ruth Page, and other roles were taken by Robert Josias and Jerome Andrews, the Bridegroom and King of the Ghouls respectively. No little imagination went into the choreography of the work, which underlined the symbolism of Poe's poem with cumulative dramatic tension from the opening scene of youthful, light-hearted gaiety to the final disintegration and destruction. The score, suggestive of the full cycle of life, from happiness to obliteration, from illusion to disillusion, is in five episodes entitled Silver Bells, Golden Bells. Brazen Bells, Iron Bells and Dance of the Ghouls.

Thaddeus Kozuch at Cordon Club

Thaddeus Kozuch, outstanding pianist, was guest of honor at the monthly meeting of the Society of American Musicians at the Cordon Club, April 24. Mr. Kozuch had many interesting things to relate about his experiences when, as a member of the Armed Forces, he was stationed in England, where he succeeded in doing considerable playing, in addition to his military duties. At the end of his informal talk he performed a number of works by Chopin, Szymanowski and himself.

Levy Student in Kimball Hall

Zenon Tuczynski, 12-year-old student of Heniot Levy, gave evidence of a surprising pianistic talent at his Kimball Hall recital—a talent that has been widely guided and already shows signs of maturing. A taxing program of works by Bach, Beethoven, Schubert, Chopin, Moszkowski and Weber was delivered in a way that, in many respects, belied the young pianist's years.

Naomi Watson's 1945-46 Activities

Naomi Watson, contralto, has had a busy season of public performances and teaching, with time off for study during November, when she was in New York coaching concert repertory with Arpad Sandor. Early in the fall, Miss Watson appeared at the opening artist concert at Frances Shimer College, Mt. Carroll, Ill., followed by club engagements, including recitals at the Wilmette Woman's Club and Temple Mizpah. Church programs also were sung, among the most important being appearances at the Edison Park Lutheran Church, the Hope Presbyterian and First Baptist Churches at Elgin, Ill., the First Methodist, Oak Park, the First Methodist, Evanston, and the Zion Evangelical Church at Burlington, Ia. To the latter city Miss Watson will return early next season, for a concert at the Memorial Auditorium. An active teaching schedule at Miss Watson's Kimball Bldg. studio has been maintained. Vera Rutherford, artist-student, gave a recital at Quincy, Ill., April 28.

Woman's Symphony Committee Discusses Future

Upon the retirement of Mrs. Jack V. Spachner as president of the Woman's Symphony Orchestra, a re-organization committee was appointed to consider next season's plans. The following findings were announced. Although the season of 1945-46 was finished without a deficit, rising rents, higher rehearsal costs and related problems necessitate a larger budget for the coming year and while the present board is willing to consider a season of concerts, it is proposed that the orchestra be cut down to Symphonietta size in order to diminish

WILLIAM FANTOZZI,
American-born conductor, will direct the performance of the Greek opera Marco Bozzaris at the Chicago Opera House, June 9.

expenses, until, by further expansion of concerts, earnings will justify building the orchestra to full size again. This the orchestra personnel has refused to consider as it prefers to keep the whole group intact. Therefore, the present board is willing to turn over to the orchestra the headquarters at the Fine Arts Bldg. rent free until the termination of the lease in August, the remaining bank balance and all the equipment, and as a group, or individually, stand by to help, as far as possible, if the orchestra decides to promote its own plans for the coming season, or gets new sponsors for its activities.

Tarnowsky Students in Recital

Sergei Tarnowsky, faculty member of the De Paul University School of Music, presented gifted and expertly developed piano students in recital, April 30, at Kimball Hall. Participating were Gisella Richter, John Downey, Milous Ferlik, Mary Rose Hawley, George Hurst, Claude Johnson, Valborg Kjosness, Sylvia Olin, Betty Lamberty, Donald Schwejda, Mildred Freeman, Ella Lichtenstadter, Jerald Frank, Marie Protzman, Geneve Ide and Richard Wozny.

Olga Trevisan Makes Operatic Debut

Olga Trevisan, daughter and pupil of Vittorio Trevisan, bass of Chicago Opera renown, made a debut in opera as Musetta, in Puccini's La Boheme, presented by the Connecticut Opera Association at Hartford. Grace Moore and Nino Martini also were in the cast and Nicola Rescigno was the conductor.

Chicago Musical College Notes

The Chicago Musical College presented three programs at the Little Theatre. At the senior recital, April 16, Wade Parks, pianist, and Mary Frances Kabel, soprano, were heard; the recital for advanced students, April 18, presented Marion Hall, Jack Hansen, Robert Atkins, Dorothy Ann Iss, Geraldine Overstreet and Vivienne Silberberg; and Katherine Anselmo, John Blair, Doris Dost, Greta Galope, Eugene Holland, Ramsey Lewis, Lonny Lunde, William Manor, Matilda May, and Lola Pearl Steepleton, with Hasmick Nazarian, soprano, as guest artist, graced the young people's recital, April 20.

Carl Craven Studio Events

Marion Huebner Carter, soprano, left, May 1, for Hollywood to fulfill her contract with Paramount Studios. Cliffor Brier, tenor, gave a joint recital with Mariette Plant, pianist, before the Music Appreciation Club of Greater Chicago. Mr. Brier also gave a sacred concert at Grace Evangelical Church, Naperville, Ill., with Paul J. Siffler, organist.

Daughter Born to Insanas

Silvio Insana, conductor, and Mme. Insana announce the birth of a daughter, Cynthia Josephine Allane, April 8.

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